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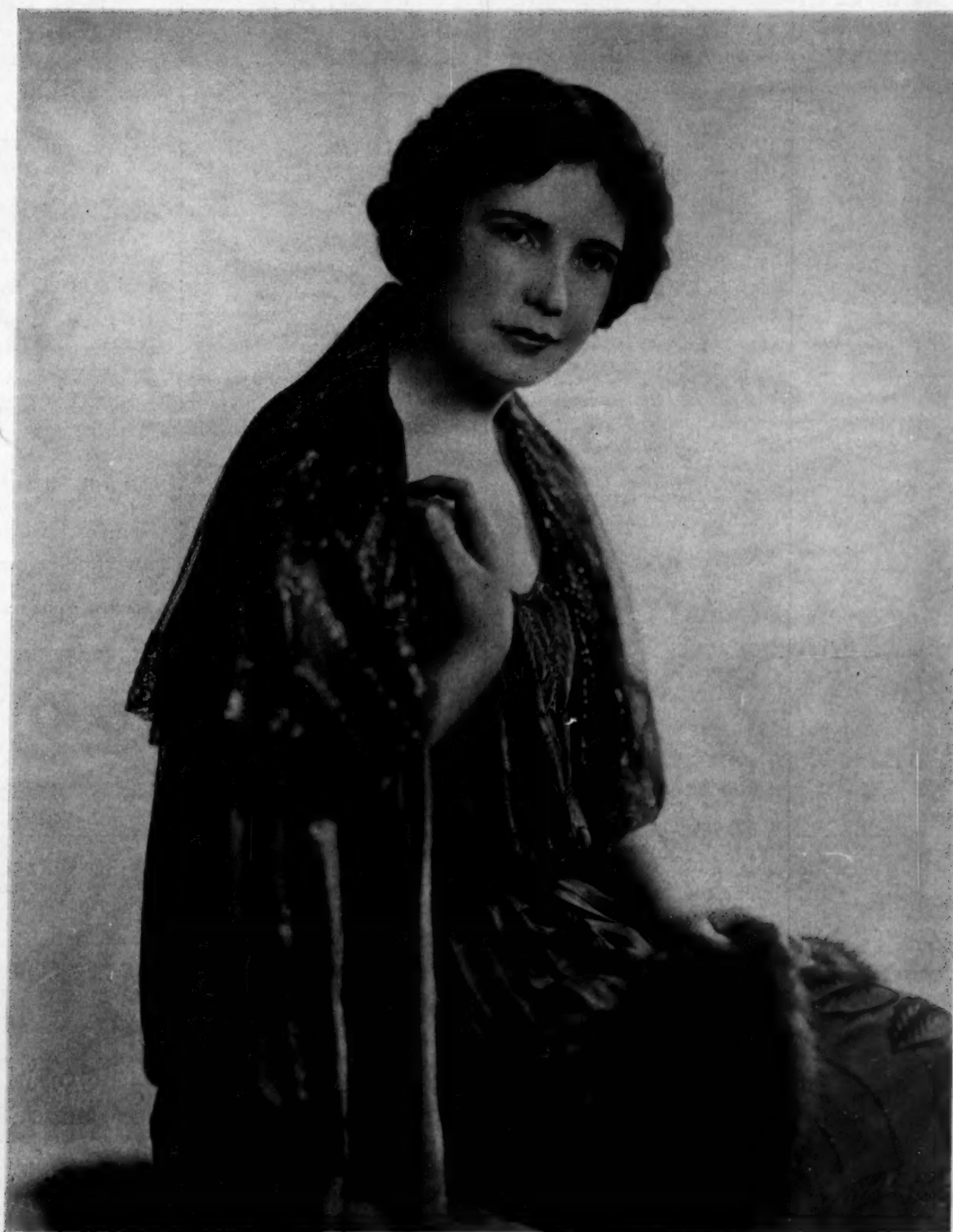
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LINDSBORG'S FORTY-FIRST ANNUAL MUSIC FESTIVAL PROVES GALA AFFAIR

Matzenauer Opens the Series of Concerts—Bethany Oratorio Society Gives 117th, 118th and 119th Performances of Handel's "Messiah" with Chorus of 500 Voices—Marguerite Ringo, Mildred Bryars, Charles Stratton and Frank Cuthbert, Soloists—Ringo-Cuthbert Recital—Bethany Band Offers Popular Program—Faculty Concert—Bethany Symphony Orchestra—Bethany College Instrumental Trio—Bryars-Stratton Heard in Joint Recital—Students Presented—Mid-West Music Contests—Erna Rubinstein Creates Sensation

Lindsborg, Kan., April 21.—Margaret Matzenauer opened Lindsborg's forty-first annual music festival, held during Easter week, April 9 to 16 inclusive. The program presented by her was of high standard, including selections from the old classics, the German romantic and the modern French schools, and also a few songs by American composers of today. As the program progressed it was interesting to note what remarkable vocal resources she possesses. Her voice is well adapted to every vocal form whether it be the dramatic operatic, the romantic or the coloratura. Coupled with this is an intelligence of a high order which always directs the musical message. She performed "Care Selve" by Handel and "Pastorale" by Veracini with artistic phrasing and beautiful finish. The aria, "Lieti Signor," from "Les Huguenots," by Meyerbeer, displayed a flexible coloratura technic. The group of German songs by Wolff, Schumann and Brahms was masterfully interpreted, "Spring Night" being probably the most outstanding. Debussy's characteristic numbers, "Les Cloches" and "Mandoline," were given with fine conception. "Seguidilla," from "Carmen," which closed the program, brought a genuine burst of applause, and as an encore she sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," very expressively, which formed a fitting climax to the afternoon. George Vause at the piano supplied that artistic background so necessary to give the proper setting to the vocal part. He also contributed two piano solos.

ORATORIO CONCERT.

The excellent performance of Handel's "The Messiah" this year is one of the "high lights" in the history of the Oratorio Society. Never have the difficult figurations been given more distinctness, more sureness, and rhythmic precision by the different sections. The basses and tenors have taken a leap forward in this respect and now balance beautifully with the sopranos and altos. Hagbard Brase has given much attention to the finer details of expression this year and the result of this work is noted in almost all the choruses. Undoubtedly the chorus has grown in efficiency since its trip to Oklahoma City. It now has the assurance and artistic finish of the professional chorus. Hagbard Brase is beginning to realize the ideals which he has been laboring to inculcate during his time of directorship. The orchestra, with Ellen Strom at the organ, furnished excellent support. An unusually strong violin section has been developed under Arthur Uhe's instruction. The woodwind and brass sections had been augmented, which contributed to the necessary foundation for the choral part. The soloists were Marguerite Ringo, soprano; Mildred Bryars, contralto; Charles Stratton, tenor, and Frank Cuthbert, bass, all of New York City. They sang their parts in a very creditable manner. Mr. Cuthbert and Mr. Stratton were outstanding. They have splendid voices and sing with conviction and good style.

RINGO-CUTHBERT RECITAL.

Monday evening Marguerite Ringo and Frank Cuthbert gave a joint recital in the Auditorium. Miss Ringo sang "Ballatella" from "Pagliacci" with dramatic expression and also appeared to advantage in romantic numbers. Mr. Cuthbert gave a fine exhibition of his vocal powers in the aria, "Oh Rudder than the Cherry." The fluency and distinctness in figurations is a marked feature in his singing. He seems to be at his best in the big things, which he does in a big way.

BETHANY BAND.

Bethany Band presented a popular program Tuesday evening. The principal numbers were the March from "Tannhauser," by Wagner, and sextet from "Lucia di Lammermoor," played by Messrs. San Romanic, Baker, Leaf, Peterson, Stenberg, and Center, in a proficient manner. The band under Hjalmar Wetterstrom's leadership is maintaining its high standard and never fails to bring out large, appreciative audiences. Mildred Bryars and Charles Stratton contributed two groups of songs, which were well rendered.

FACULTY RECITAL.

Oscar Thorsen, Hagbard Brase and Arthur Uhe gave a most interesting recital Wednesday afternoon. Mr. Thorsen interpreted in a masterly manner two intermezzos by Brahms and Liszt's variations on a theme by Bach. Mr.

Brase played beautifully Guilman's "Marche Funebre et Chant Seraphique." "Baracuba," by Paganini-Cross, was brilliantly rendered by Arthur Uhe. Vitali's "Ciaccona" for violin and organ made a decided impression.

BETHANY SYMPHONY ORCHESTRA.

Wednesday evening the Bethany Symphony Orchestra presented a varied program in a finished manner. The



Photo © by Mishkin

SUZANNE KEENER,

young coloratura soprano, of the Metropolitan Opera Company, who made a distinct success singing the role of Gilda in "Rigoletto" at the Easter Sunday night concert at the Metropolitan. Her "Caro Nome," sung in its original key and ending with E natural in alt, won an ovation. "She was the surprise of the evening," said the New York Tribune. R. E. Johnston, the manager, who was present, immediately offered her a five year contract to appear as assistant artist to Titta Ruffo, Beniamino Gigli, Giuseppe de Luca and others.

string section, with Terence Pihlblad, concertmaster, again stood out as prominently efficient and with a complete orchestration the result was highly gratifying. "Merry Wives of Windsor," Nicolai; prelude and adagio, Bizet; "Wedding Day at Troldhaugen," Grieg, were favorite numbers. Marguerite Ringo and Frank Cuthbert assisted with two splendid song groups. Hjalmar Wetterstrom has succeeded remarkably well in getting the best results from his players.

ENSEMBLE RECITAL.

Bethany College is fortunate in having a first class instrumental trio, consisting of Arthur Uhe, violinist; George Riecks, pianist, and Hjalmar Wetterstrom, cellist. They performed the Gade trio, op. 42, and Arensky's op. 32 with good ensemble and fine musical understanding. Mrs. George Riecks assisted with two groups of songs of which the aria, "Adieu forets," from "Jeanne d'Arc," by Tchaikowsky, was especially well received. The second group consisted of songs composed by George Riecks. The one entitled "Indian Summer" pleased most.

BRYARS-STRATTON RECITAL.

Mildred Bryars and Charles Stratton gave a well balanced program Thursday evening. Miss Bryars' voice is

well trained and she sings intelligently. She seemed at her best in songs of a subdued nature. Mr. Stratton possesses a voice of more than ordinary resources and will no doubt be heard from in the future. He has thoroughly musical temperament and a voice well adapted to all forms of vocal art. He made a profound impression with a remarkable negro spiritual, "Were You There," by Manney.

EXPRESSION RECITAL.

Annie Swensson, head of the expression department, gave "The Servant in the House," by Charles Rann Kennedy, on Friday afternoon, before a large and appreciative audience. Her presentation was very artistic and true to the characters portrayed. Miss Swensson, who is the daughter of the founder of Bethany College, Dr. Carl Swensson, has given her best effort to this department and brought it to a high plane of excellence.

ORATORIO CONCERT.

The evening of Good Friday has always been reserved for "Home Folks" and it seemed good to see the Auditorium filled to capacity. For over forty years they have been coming to these Friday night concerts and as time goes on they seem to crave the inspiration of this master work ("The Messiah") more than ever, and it might be said that no more attentive and appreciative audience greets the chorus than the one on Good Friday. They look upon it as a divine service which administers to their spiritual needs.

(Continued on page 6)

Chicago Opera Assured Next Season

On May 1, according to a statement issued by President Samuel Insull, of the Civic Opera Association, of Chicago, a certificate was filed with the Central Trust Company of Illinois, by which all the property, good will and rights of the Chicago Opera Association were transferred to the new organization. Mr. Insull also announced at the same time that the guarantee fund of \$500,000 had been subscribed in full, his statement reading as follows:

"At the time I started in to raise the additional money required to complete the guaranty of \$500,000 per year for five years, without which continuance of grand opera in Chicago on an adequate scale could not be considered, I was told that the original subscriptions to this guaranty fund amounted to \$251,000. Since that time the women's committee has secured subscriptions amounting to \$95,530 per year; a committee which I organized, and which was composed largely of public utility officials and employees, has secured subscriptions amounting to \$176,950 a year. This makes a total of \$272,480 of new subscriptions secured this spring.

"If all the original \$251,000 of subscriptions prove to be good—and there is no reason to believe they are not good, as each consists of a personally signed card—the total guaranty fund now amounts to \$523,480."

In explanation of the last paragraph it may be said that the first \$251,000 worth of guarantees were obtained for the Chicago Opera Association, and that Mr. Insull refused to consider them as binding until they had been re-signed in favor of the Civic Opera Association of Chicago, the succeeding organization.

Mortal Accident to Mrs. Grainger

Mrs. Rose Grainger, mother of Percy Grainger, was killed by a fall from a window in the Aeolian Building on Sunday, April 30. Mrs. Grainger had been ill for some time past as the result of an injury to the spine suffered many years ago, so ill that even her son could not see her before he left for his tour of the coast. She had recovered to a considerable extent since he left, but on Saturday evening suffered from a severe headache and telephoned Percy Grainger's manager, Mrs. Antonia Sawyer, asking if she might come in on Sunday morning and chat with Mrs. Sawyer, while the manager attended to some matters in the office, merely to divert her thoughts from herself. Shortly after reaching the office, she complained of suffering and asked Mrs. Sawyer to obtain some warm milk for her. Mrs. Sawyer went out, returning in about ten minutes only to find no trace of Mrs. Grainger. Looking out the window, she saw her figure on the roof of the next building. Mrs. Grainger, who had complained of suffocation, had gone to the window seeking air, and, only half conscious, had fallen out. It is said that she was not killed immediately by the fall, but died before she could be removed to the hospital.

Mrs. Grainger, who has been her son's companion all his life, came to America with him about eight years ago. Mr. Grainger has since become an American citizen and for the last two years he and his mother made their home in White Plains, where they had purchased a house. He had just finished an appearance with the Los Angeles Philharmonic Orchestra when the news reached him and took the next train for New York.

LINDSBORG, KAN., FESTIVAL

(Continued from page 5)

STUDENT RECITALS.

Pupils of the juvenile piano department gave a recital Tuesday morning and it was interesting to note the thorough manner in which they performed. Ellen Strom, directress of this department, is to be congratulated upon the growth and development of this branch of music study and the fine quality of work done. In the afternoon students of the School of Fine Arts appeared in recital presenting a program of high standard, exceptionally well rendered.

MID-WEST MUSIC CONTESTS.

This is the fourth year since music contests were incorporated into the program of the Festival and they have grown in popularity until this year it became necessary to hold preliminary contests to accommodate all who applied for entrance. The following prizes were awarded in each event: First prize—\$30.00 cash and a \$60.00 scholarship; second prize—\$15.00 cash and a \$30.00 scholarship; girls' glee clubs: first prize—\$50.00 cash; second prize—\$30.00 cash. The following received prizes: piano—Will Humbel, Joplin, Mo., first prize; Helen Hellweg, Blackwell, Okla., second; violin—Leopold Shopmaker, Kansas City, Kans., first prize; Isadore Berkowitz, Kansas City, Kans., second; voice—Melba Alter, Belle Plaine, first prize; Thelma Vaught, Little River, second; expression—Evelyn Cary, Dodge City, first prize; Kenneth Matthews, Clearwater, second; girls' glee clubs—Belle Plaine, first prize; Lacrosse, second.

JUDGES AND ACCOMPANISTS.

Judges in the music contests were Oscar Thorsen, George Riecks, Ellen Strom, Arthur Uhe, Hjalmar Wetterstrom, Lewis Doll, Thure Jaderborg, Mrs. George Riecks, Adelia Larson, Annie Swenson, Nina Severson, Armour Edberg, Hagbard Brase. Accompanist for the soloists were George Riecks, Arthur Byler, Oscar Thorsen, and Oscar Lofgren, who appeared several times during the week and did their part efficiently.

ART EXHIBITION.

The twenty-fifth annual art exhibition held in connection with the festival attracted a great deal of attention. The exhibition represented old and conservative masters as well as the latest movements in modern art. Bethany is fast becoming known as a very strong exponent of the young national art of the Southwest. American art lovers are more and more realizing the importance of art as an educational power and the necessity of encouraging a sincere study of our many interesting national motives, rather than a diluted international art. Birger Sandzen, director of art at Bethany College, has received much favorable comment on canvases exhibited in various art centers in this country.

RUBINSTEIN RECITAL.

Easter Sunday brought throngs of people from far and near to hear the much heralded violin prodigy, Erna Rubinstein. Erika Morini created a sensation when she appeared here last year and Erna Rubinstein was destined to do the same. She looked slighter of stature and younger than Morini, nevertheless she gave a wonderful exhibition of violinistic talent. The virtuosity displayed in some of the large numbers was remarkable. As one critic remarked, she is a whirlwind of passion, she thrills and surprises, taking her climaxes in a frenzy of musical excitement that sweeps the audience off its feet. She has traveled far on the road to technical mastery, and with the maturity that comes from years of experience she will certainly become a bright star in the violinistic firmament of virtuosos. She was enthusiastically received by the large audience and responded with several encores.

Joseph Bonime, of New York City, played excellent accompaniments.

ORATORIO CONCERT.

The one hundred and nineteenth performance of Handel's "The Messiah" was a memorable one in many respects. The chorus, soloists and orchestra seemed in a most receptive mood and perfectly attuned to the spirit of the occasion. Mildred Bryars sang beautifully the aria, "O, Thou That Teldest Good Tidings"; "Come Unto Him" was given with expressive appeal by Marguerite Ringo; Frank Cuthbert was magnificent in "Why Do the Nations?" and Charles Stratton sang with touching pathos that wonderful aria, "Behold and See." The chorus, in a stirring rendition of the "Amen," brought the program to a close, and ended the most successful festival in the history of the Oratorio Society.

Much credit is due Dr. Ernst Pihlblad, president, and Jens Stensaa, manager, for the financial success of the festival. A movement is on foot for a new auditorium of a capacity large enough to accommodate all who come to attend the festival. This year hundreds were turned away who failed to reserve seats in advance. O. L.

European Festival Amendments

Since the publication of the list of European Festivals a few additions and minor changes have become known, which the musical tourists ought to note. First of all there is the now certain revival of the important Nether-Rhenish Festival, July 8-14, at which an opportunity to hear the new Pfitzner cantata, the most important German product of the year, will be given. Secondly, the dates of the equally important German Tonkünstler Festival (Allgemeiner Deutscher Musikverein) have been settled, being from June 4-10 (Whitsun-Week). The Andalusian Festival is pretty certain for about June 15-20, and the Donaueschingen Chamber Music Festival for July 27-30. Preceding this, in the first week of July, there will be at Freiburg, a Strauss operatic week, at which most of his operas will be given in special productions. Another Strauss Week takes place much earlier, at Hamburg, where the new director of the Municipal Theater is preparing for a collective hearing of the Strauss operas from May 24-June 3. The number of Brahms memorial festivals has been increased by three, as follows: Baden-Baden, May 10-12; München-Gladbach (Rhine region), May 19-21; Duisburg, July 21-23. In Prague a combination Schubert-Brahms Festival has just taken place (April 24-29),

and Vienna will celebrate the 125th anniversary of its great son in appropriate style in the autumn. The Dutch Music Festival, with Mengelberg and the Concertgebouw Orchestra, which is announced for Hamburg in October, will probably be repeated, immediately after (October 17-29) in Berlin. England adds one to its list of festivals, namely at Glastonbury, where Rutland Boughton will produce his own "Alcester" and some other operas in August. Finally, in September, there will be a Congress of Lyrical Art, organized by the Unione Lirica Internazionale, in Venice (probable date, September 6-9). Two items, the Spanish Festival in Berlin, and the Nuremberg Chamber Music Festival, have been dropped from the revised list, being indefinitely postponed.

All Boxes Sold for North Shore Festival

All boxes have been sold for the Chicago North Shore Music Festival at the N. W. Gymnasium Building, Evanston, May 24, 25, 26, 27, 29 and 30. The complete list of holders follows: Edward Hines, James A. Patten, Frederic W. Chamberlain, Cornelia G. Lunt, B. F. Adams, Mrs. C. C. Linthicum, Harold H. Swift, Mrs. D. H. Burnham, Charles P. Wheeler, James A. Patten, Parke E. Simmons, James Simpson, John C. Shaffer, Chancellor L. Jenks, Wilder A. Pickard, Harrison B. Riley, Frank S. Cunningham, T. W. Robinson, Edwin S. Mills, Theodore C. Keller, W. T. Abbott, Dr. Charles J. Swan, William D. Allen, W. W. Buchanan, P. R. Shumway, Mrs. Alfred H. Gross, Conrad H. Poppenhusen, Isaac K. Friedman, Louis B. Kuppenheimer, Joseph F. Ward and Seymour Wheeler, W. A. Hilsley, F. J. Scheidenhelm, O. H. Haugan, L. M. Drake, E. J. Buffington, John H. Hardin, Charles Ringling, John E. Wilder, Mrs. John C. Spry, Rollin A. Keyes, Peter C. Lutkin and H. C. Lutkin, Charles G. Dawes, George M. Clark and Robert K. Clark, Mrs. George R. Thorne, Mrs. W. A. Gardner, Alexander F. Banks, Mrs. Edith Rockefeller McCormick, Irwin Rew, Dr. M. H. Bragdon, Clayton A. Dunham, Arthur B. Jones, William A. Dyche, F. A. Hardy, Robert L. Scott, M. H. Wilson, Prof. N. Dwight Harris, Mrs. John N. Dole, George Olmsted, James F. Oates, Lansing B. Warner, Mrs. Henry Date, Thomas I. Stacey and Mrs. George M. Sargent.

Philharmonic Orchestra for Stadium Concerts

The management of the Stadium Concerts has engaged the entire Philharmonic Orchestra for this summer's series. As already announced, the conductors will be Henry Hadley and Willy von Hoogstraten, while the business direction will again be in the hands of Arthur Judson. Leroy Newbold Edgar is the honorary chairman of the executive committee, Mrs. Charles S. Guggenheimer



SNAPPED AT THE LINDSBORG, KAN., FESTIVAL

Members of the Bethany College faculty who took part in the annual festival. Left to right: Ernest F. Pihlblad, president; Birger Sandzen, director of the Art Department; Jens Stensaa, treasurer; Hjalmar Wetterstrom, conductor; Bethany Symphony Orchestra; Bethany Band; Oscar Lofgren, dean, School of Fine Arts; George Riecks, pianist; Nelle Bryant Riecks, vocalist; Oscar Thorsen, pianist; Arthur Byler, pianist; Ellen Strom, organist; Hagbard Brase, director, Oratorio Society. (Above): Erna Rubinstein, violinist, with her accompanist, Joseph Bonime, at Lindsburg, Kan.

the chairman, Anne Shingleur the secretary and Sam Lewisohn the treasurer.

Kudisch Ensemble at Town Hall

A new organization known as the Kudisch Ensemble made its first appearance in Town Hall Sunday evening, April 30, and by its artistic presentation of a fine program made a very favorable impression. The personnel consists of Alexis Kudisch, first violin, a pupil of Auer; Maurice Anik, second violin, a pupil of Louis Svecenski and Leopold Lichtenburg; R. Simonowitz, cellist, pupil of Leo Schulz, and Ph. H. Warner, pianist, pupil of Josephy. They were assisted by Joachim Chassman, violinist. These artists showed sound musicianship and fine feeling for ensemble. They play with excellent style, incisive rhythm and artistic and intelligent interpretation. The program presented was made up of interesting numbers by modern composers—Henry Hadley, John Alden Carpenter and Alexis Kudisch. The four numbers by Kudisch are still in manuscript, and are delightful works. The two Russian folk songs, according to program notes, depicted first two lovers sitting on the shore of the Neva watching the sunset, and second, a friendly gathering on a rainy eve in a peasant house in Little Russia. "Dahilah's Dance" was of an oriental nature.

The members of the ensemble have excellent technic and good tonal quality, which blends well. Their sense of balance and proportion is pleasing. The Carpenter sonata for violin and piano was admirably performed.

A large audience showed its appreciation of this new organization.

The program was as follows:

Piano Quintet, Opus 50.....	Henry Hadley
Sonata for Violin and Piano.....	John Alden Carpenter
Mr. A. Kudisch and Mr. Phl. H. Warner	
Two Russian Folksongs.....	Alexis Kudisch
Arranged for String Quartet by.....	(Mrs. Performance)
Improvisation on an Oriental Theme for Violin Solo and Piano	
Quartet.....	Alexis Kudisch
(Mrs. Performance)	
Dahilah's Dance.....	Alexis Kudisch
Original Theme and Variations for Piano Quintet	
(Mrs. Performance)	
Sonata (E major) No. 6.....	J. S. Bach
Concerto.....	P. Tchaikowsky
Hungarian Dance No. 5.....	Brahms-Joachim
Sérénade.....	Schubert-Jenny
Caprice Basque.....	arr. by Sarasate
On Wings of Song.....	Mendelssohn-Achorn
Scherzo-Tarantelle.....	H. Wieniawski

Lucy Gates at Brooklyn Academy

At the Brooklyn Academy of Music, April 30, Lucy Gates, soprano, appeared as soloist at the second annual concert of the New York and New Jersey Circuit Luther League. In her first group she sang effectively "Angels Ever Bright and Fair," Handel; "A Little Bird," B. Crist; "Oh, That We Two Were Maying," Nevin, and "Under the Greenwood Tree," A. Buzzzi-Peccia. Her second group included "Air du Rossignol" (a song without words), by Saint-Saëns, given with clear, bird-like tones of brilliant quality, and it brought spontaneous applause; "Vous dansez, Marquise," Gaston Lemaire, and "Se Saran Rose," L. Arditi, after which she was forced to give an encore—"Solveig's Song" (Grieg), interpreted with true musical feeling. August H. Werner, baritone, disclosed a resonant voice of pleasing quality in songs by Handel and a group of Norwegian songs. Mrs. A. H. Werner accompanied him. A chorus of about two hundred voices sang two choruses by Gounod, the solo in "Jerusalem, O Turn Thee to the Lord," was admirably sung by Nora Jensen. This song was accompanied on the organ. The chorus also sang songs by Nicolai, Hiles, Silcher and Hartman. Godfred Nilssen, director, brought out very satisfying results from the chorus, which showed good tonal balance, volume and fine shading.

Sir Henry Hyman III

Sir Henry Hyman, well known Pacific Coast musician, has been ill in bed for the last three weeks at his San Francisco home suffering from an attack of angina pectoris. At this writing he is considerably improved and expected to pull through the attack. As he wrote in a brief note to the MUSICAL COURIER: "I have three doctors and I ought to feel better."

Additional Diaz Dates

Rafael Diaz, the popular American tenor of the Metropolitan Opera Company, gave recitals last week in Schenectady, N. Y., and Charlottesville, Va. Mr. Diaz will leave shortly for his home in San Antonio, Tex.

SCHREKER'S "SCHATZGRAEBER" HAS GORGEOUS PRODUCTION IN BERLIN

Opera Enthusiastically Received by Public, Though Critics' Praise Equivocal—Pirchan, Scene Painter, the Real "Star"—Volkmar Andrae, Swiss Composer, Conducts Philharmonic—"English Singers" Make a Real Hit—Other Concerts

Berlin, April 4.—The most gorgeous, most resplendently magnificent performance that a Schreker opera—and perhaps any modern opera—ever had in Germany was to be seen in Berlin last night, when Franz Schreker's "Der Schatzgräber" had its Berlin première. The grade of the performance, allowing for certain vocal limitations, was reminiscent of the Metropolitan at its very best; and if ever an operatic work had a fair test, this was it. Meyerbeer, at the height of his Paris triumphs, could not have wished for anything better.

It was, indeed, a triumph à la Meyerbeer. Take the Meyerbeer grand opera and transpose it from the realm of history to that of the fairy tale, infuse it with the erotic idealism of Wagner, and give it a coating of Maeterlinckian symbolism and you have the music drama of Schreker. It is a super-theatricalism that cannot fail of its effect. It cannot fail to be successful while it is new, for it contains every nerve tickler that modern stagecraft provides.

MUSIC NOT RADICAL.

And modern music, too. Musically it is not a radical departure from what has gone before. The notion that Schreker is either a musical revolutionist or a new musico-dramatic Messiah is pretty well disposed of by now. Luckily for Schreker, perhaps, for his way to recognition would be more intermittent, at any rate. That he builds solidly upon the Wagnerian foundation is more apparent in this work than ever; indeed, he adopts the language of Wagner to a daring degree. He adopts it in the application and the actual formation of leit-motifs, and in the colors and illustrative methods of the orchestra. There is a note of originality, or at least individuality, in the handling and the combination of his instruments, which attests an almost unprecedented virtuosity in the production of changing sonorities and iridescent effects. And there is a tendency away from the declamatory vocal style of Wagner in the direction of the modern Italian recitative and arioso as applied by Puccini.

Here, perhaps, lies the chief weakness of Schreker's work. Its vocal line has no definite style; it lacks the primitive dramatic drive of the old recitative, as well as the plastic character of Wagner's declamation, or even the naturalism of Puccini or Debussy, growing out of the accents of the language itself. It attains its maximum beauty and power when it rises to outspoken lyricism, as in the song of Elis upon the gallows in Act II, the "cradle song" of Elis in Act III (which is somewhat saccharine and lacks a real dramatic motive) and the apotheosis of the epilogue, which seems to take its dramatic motive from the famous death scene of "Peer Gynt." Its strength, on the other hand, lies in the symbolic characterization of the orchestra, the gorgeous tone-painting which he achieves, for instance, in the banquet scene of Act IV. It is these pictorial aspects to which the opera chiefly owes its success. For a successful opera it is, without doubt, the most popularly successful that Schreker has produced thus far.

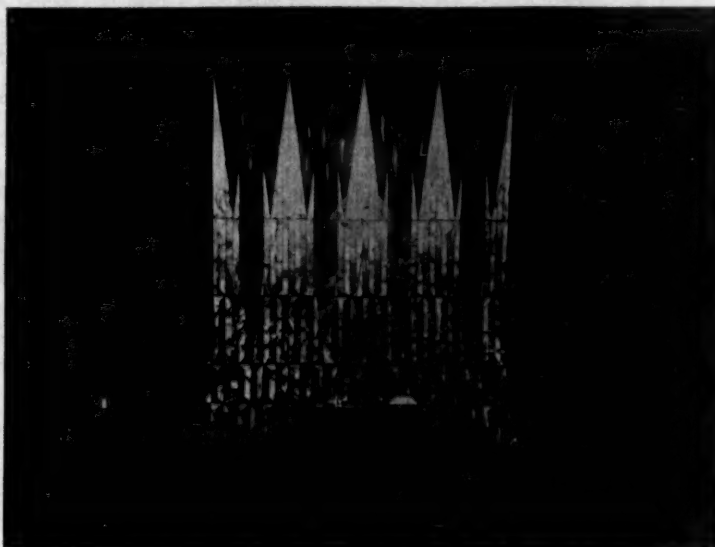
The weird plot (the book is also Schreker's) has already been given in the MUSICAL COURIER in connection with another production of the work. Whatever one may think of Schreker as a composer it is certain that he has an extraordinary sense for the stage. It is all excellent melodrama, and except for excessively long love scenes (especially in the third act, in Elis' chamber) it holds the listener spellbound. There is plenty of action, and little is left for narrative, which is a good point, especially since much of the dialogue must be lost in that seething caldron of orchestral tone. There is a great deal of elaborate "business" to bolster up dramatic climaxes and increase sus-

pense, such as the arrival of the King's messenger in the gallows' scene, which nevertheless is a very remarkable piece of work.

PERILOUS TRANSPARENCY.

The public reacted to this as to the succeeding acts (there are four in all, with a prologue and an epilogue) with ever-increasing enthusiasm, and the composer had to acknowledge the wild applause of a crowded house again and again. A good measure of this was due, of course, to the performers, of whom Vera Schwarz, as Elis, was vocally and histrionically the best, her beautiful stage presence adding greatly to the attraction. (Her flowing white nightgown in the love scene was rather perilously transparent, and indeed the whole stage management left rather too little to the imagination. In "puritanic" America it would need toning down.)

Tenor Hutt, as Elis, did the best singing I have ever heard him do, while Carl Braun as the King and Theodor Scheidl as the Sheriff were both excellent baritones. Waldemar Henke, tenor, as the Jester, distinguished himself by excellent characterization and exceptionally good diction. The orchestra, under Leo Blech, was, as usual, beyond all praise. The maximum of rhythmic life (in an essentially



Scene of the prologue from Schreker's "Die Schatzgräber."

unrhythmic musical style) was got out of the score, and its flamboyant colors (with a surfeit of harp glissandos, celesta and stopped brass) glowed with an uncanny brilliance. Every detail of execution—with principals, chorus and orchestra—had been filed down to the utmost finish, and it all went with a dash and temperament that is rare in any opera house.

But the real star of the evening, to my mind, was the designer of scenery and costumes, Emil Pirchan, aided by the accomplished stage management of Ludwig Hörth. The gallows scene, with its medieval urban silhouette against the dawn, and the banquet scene, consisting wholly of "practical" props, were especially effective—the latter, with a positively genial distribution of colored light, roused rapturous approval. Together with the music, which at this moment is deliciously festive, this constitutes the last word in coloristic stage opulence. Thanks to this combination



Gallows Scene, Act II, from Schreker's "Die Schatzgräber."

of efforts the latest Schreker opera will be the show piece of the Berlin Opera for a season or two. C. S.

PHILHARMONIC SEASON ENDS.

At the close of the Philharmonic season, darkened by the shadow of Nikisch's death, three conductors have made their successive bows—Volkmar Andrae, of the Zurich Tonhalle, in the annual pension fund concert; Ferruccio Busoni, who took the place of Bruno Walter, busy elsewhere, in the last subscription concert, and Felix Weingartner, as conductor of a special one.

Though well known by reputation in German musical circles, the Swiss composer-conductor has never actually appeared before a German audience, and it was a rare distinction for a foreign conductor to be invited to conduct this particular annual benefit, usually conducted by Nikisch himself. Andrae achieved a remarkable success and produced a profound impression, especially with the C minor symphony of Brahms, in which he did full justice to its logical and effective construction, manly energy and passion and emotional melodic design. He had as his soloist Emmy Krüger, soprano, the Isolde of the ensuing Zurich Festival, and she impressed chiefly by her powerful and pure soprano voice. H. L.

BUSONI'S LATEST.

The center of interest in Busoni's concert was furnished, as usual, by some compositions of his own. This time it was an early Konzertstück (op. 31a), a brilliant composition strongly influenced by Brahms, and a recently completed concertino (op. 54), consisting of two movements, romanza and scherzo. The latter is especially charming and dazzles the listener with an abundance of artful arabesques. It is individual, neo-classic, and essential cerebral music. Both pieces were played under the composer's baton by Frieda Kwast-Hodapp, a German pianist of wide reputation, who displayed on this occasion a stunning technical equipment and superior musicianship.

As usual, too, Busoni had his little surprise wherewith to shock the Philistines. He conducted Beethoven's eighth symphony in something like nineteen minutes, establishing what was probably a speed record. It was comical to see double basses and other instruments hustling through passages that they have sauntered through for half a century. The effect was amusing if not always edifying. A Busoni adherent confided to us that it was strictly in accordance with Beethoven's metronome directions. Maybe we're all wrong; maybe Beethoven was a much jollier fellow than we imagine. Who knows? . . . Liszt's "Mephisto Waltz" in the orchestral version was played in masterly fashion at the program's end.

Weingartner, at this, his third concert since his post-war revival, had no less success than before. The Philharmonic question has been decided against him, it is true, but he is back in the Berlin ring with a regular subscription series for next year. Three special favorites of his made up the recent program—Tchaikowsky's "Romeo and Juliet," Smetana's "Vltava" and Liszt's "Faust" symphony. C. S.

A DISCOVERY.

Lubka Kolesa is the name of a young girl from somewhere in the Ukrainian plains, but educated in Vienna as a pianist. Before her first concert here about a month ago no one had ever heard her name. But she was immediately hailed as one of the most gifted and finished débutantes heard here in many a year. It is not hazardous to prophesy international fame for her, for she possesses everything that a most fastidious judge could ask of a young artist. A few days ago Lubka Kolesa gave an orchestral concert under the baton of Emil Bohnke, until recently the viola player of the Busch Quartet and favorably known as a composer, in which capacity he figured in this concert with an interesting set of orchestral variations, op. 2. In the E minor concerto and a concerto by Bortkiewicz, Miss Kolesa again gave evidence of her extraordinary technical equipment and her remarkable powers of interpretation. Within a few weeks this young girl has acquired almost national fame.

PHENOMENAL SUCCESS FOR ENGLISH SINGERS.

Berlin was startled last week by the immediate and unequivocal success of the "English Singers," an ensemble of six mixed voices that has cultivated especially the vocal music of Elizabethan times, and that is like nothing that has ever been heard in these parts before. Indeed, this concert is deemed to be of importance not only as a musical event, but also as a valuable effort in the re-establishment of artistic and social relationships between England and Germany, wholly interrupted since the war. It went a long way, at any rate, toward destroying the myth of "unmusical England," for such purity of intonation (untempered), of

(Continued on page 10)



Banquet Scene, Act IV, from Franz Schreker's opera, "Die Schatzgräber" (The Treasure Hunters); produced at the State Opera in Berlin.

ANNISTON SCENE OF EIGHTH ANNUAL CONVENTION OF ALABAMA F. M. C.

Claire Dux Gives Concert for Delegates—Interesting Reports and Addresses—State Students' Contest—Olive Gardener, Phyllis Waites and David Mixon Prize Winners—Fairy Operetta Presented—Alabama Artists and State Chorus Give Concert—Cedric Lemont's Song Wins Prize—Officers Elected

Anniston, Ala., April 7.—The eighth annual convention of the Alabama Federation of Music Clubs was held here April 4, 5 and 6, the sessions and concerts being held mostly at the Lyric Theater. The convention was called to order by Mrs. Lane, of Sylacauga, Ala.

On Tuesday evening, an artist concert complimentary to the delegates was given by Claire Dux of the Chicago Opera, with Edna Gockel Gussen of Birmingham as accompanist. Mme. Dux presented the same program given in Montgomery on March 30, and her singing was greatly enjoyed. She seemed particularly at home in the German group by Schubert and was warmly received, this being perhaps the best artist-concert presented in Anniston in many years. It was with great interest to Annistonians that Edna Gockel Gussen was presented as co-star to Mme. Dux, this being Mrs. Gussen's first appearance here. She has a winning personality, is an artist and an accompanist

worthy of playing for any singer. Mme. Dux was gracious in bringing her out to share the applause.

INTERESTING REPORTS AND ADDRESSES.

On Wednesday various reports were heard and an address by Mrs. John Meek, Chattanooga, Dixie District President of the National Federation of Music Clubs. During the morning session a new district was added to the Federation, making a total of eight.

STATE STUDENTS' CONTEST.

On Wednesday afternoon the State Students' Contest in piano, voice and violin was held, under the direction of Mrs. Victor Hanson, Birmingham. There was a splendid array of pianistic talent displayed, there being eleven students from different parts of the state, and close competition was shown. Olive Gardener, fifteen-year-old daughter of Judge and Mrs. L. D. Gardener and a pupil of Bessie Leigh Eilenberg of Montgomery, was the prize winner, receiving the twenty-five dollars offered by Mrs. Victor Hanson of Birmingham. Her numbers were a Bach prelude and fugue, a Chopin nocturne and a polonaise by Edward MacDowell, in which she displayed a good tone, good training and a thorough knowledge of the composers' works presented. The other students present showed market musical ability, and can be expected to be heard from in the near future. In the voice contest, there were seven contestants. Phyllis Waites, of Dothan, Ala., was the winner of the twenty-five dollars offered by Mrs. C. Guy Smith of Montgomery. Her voice is a warm, dramatic soprano. She sang "One Fine Day," from "Milk and Honey." There were only two contestants in violin, the prize winner being David Mixon, Bessemer, a seventeen-year-old youth. The prize of twenty-five dollars was offered by Mrs. W. L. Davids of Troy. It is understood that he will study with Auer this summer.

FAIRY OPERETTA PRESENTED.

Following the contest an operetta—"A Rose Dream," by Miss Willis and Mrs. Foreman—was presented by the Junior Music Club of Anniston, under direction of Martha Street and Mrs. Charles Pinnell. There were about thirty-five children in this operetta, and their voices were well brought out in the ensemble numbers; especially talented were Sarah Helen Wilson and Bill Mattison. Herline Yale-vite appeared both as a solo dancer and as a violinist, and showed ability in both roles. Two solo dances were given by Betty Poindexter and Annabelle Cryer. The directors and all participants are to be congratulated upon their artistic presentation of the fairy operetta.

ALABAMA ARTISTS AND STATE CHORUS GIVE CONCERT.

Wednesday evening the concert was given by the Alabama artists and the State Chorus. Mrs. J. C. Thompson, soprano, of Tuskegee, Ala. (Alma Randall, Birmingham, accompanist), is a pupil of the C. Guy Smith vocal studio at Montgomery. Her songs were followed by a group of songs by Eloise Cromwell, contralto, of Montgomery (Alma Randall, accompanist). Miss Cromwell has a fine voice and knows how to color her songs. She has recently studied in New York City. Following this was a cantata, "The Nightingale and the Rose," by Henry Hadley, sung by the State Chorus, with incidental solos by Mary Cook Cowherd, soprano, Birmingham; Ferdinand Dunkley, director, Birmingham, and Alma Randall, accompanist, Birmingham. The chorus was made up of singers from all parts of the state, and the splendid ensemble and tone quality were especially noticeable and showed the training they had received.

CEDRIC LEMONT'S SONG WINS PRIZE.

On Thursday reports from fifty-seven senior music clubs were read. During this meeting a delegate from Birmingham

advised the Federation against contributing funds to the Caruso Memorial Foundation, saying that a fund known as the Florence Golson Fund should be started by the State Federation to help Florence Golson, Alabama's gifted blind singer-composer, of Wetumpka; this met with the hearty approval of the delegates. At the end of the session of the senior clubs, Mrs. C. Guy Smith, contralto, sang the prize winning song, "Perfect Love," by Cedric Lemont, of Mobile. The song is a pretty number, and this is the second time Lemont has won the prize for the best song composed by an Alabamian. Mr. Gaines, an Ohio composer, was the judge in this contest.

OFFICERS ELECTED.

The following officers were elected: President, Emma McCarthy (Birmingham); vice-presidents, Mrs. W. S. Wilson (Dothan), Mrs. W. C. Giles (Opelika), Mrs. J. C. Kyle (Anniston); recording secretary, Mrs. Charles W. King (Mobile); corresponding secretary, Maud Buck (Bessemer); treasurer, Mrs. W. I. Grubb (Birmingham); historian, Mrs. W. S. Proutt (Demopolis); librarian, Mrs. George Cryer (Anniston); editor, Margaret Flor Thomas (Selma); auditor, Mrs. Louis Lasseter (Montgomery); parliamentarian, Mrs. G. M. Lewis (Dothan); chairmen of standing committees—public school music, Mrs. J. H. Mullins (Alexander City); choral organizer, Mrs. Philip Oster (Birmingham); young students' contest, Mrs. C. Guy Smith (Montgomery); club extension, Mrs. J. H. Lane (Sylacauga); education and scholarships, Mrs. James Davids (Troy); printing, Mrs. C. P. Johnson (Uniontown); artists' bureau and reciprocity, Mrs. Victor Hanson (Birmingham); American music, Mrs. W. W. Hill (Auburn); program exchange, Mrs. Charles MacDowell (Eufaula); registration, Mrs. W. L. Murdock (Birmingham); district presidents—first, Mrs. Lewis O'Neill (Albany); second, Miss Buck (Bessemer); third, Mrs. Huston Davis (Birmingham); fourth, Mrs. Hooper; fifth, Mrs. F. B. Neely (Montgomery); sixth, Mrs. Dave Inzer; seventh, Mrs. McElveen; eighth, Frances Finney Allen.

The convention closed with a luncheon given at the Inn for guests of the Anniston Choral Club.

Montgomery was unanimously chosen as the place of meeting for the next year. It is claimed that this was the best convention ever held by the Federation, showing a wonderful growth of both junior and senior music clubs over the State.

ALABAMA COMPOSERS.

In the song contest there were thirty-two manuscripts submitted. Fifteen composers were discovered during the year, making about thirty-five composers known in Alabama. The following is a list of Alabama composers up to date: Annie Christian Russell, Alexander City; Margaret Flor Thomas, Sara Manly Ward, Clara Weber Foster, T. F. Cornell, Madelyn Sheppard and Daisy Adler Rothschild, Selma; Addie Wilson, Dothan; A. D. Agostino, Ferdinand Dunkley, Daisy Rowley, Edna Gockel Gussen, Mary E. Baugh and Mr. Trexler, Birmingham; Mildred Wallace, Columbiana; Elizabeth J. Jones, Gunthersville; Thomas Clanto Galloway, Robert V. Eilenberg (deceased), Frank Woodruff, John Proctor Mills, George Hodges, Dr. Charles Russell Hodges, Edwin Dicey, Preston Weil and Sally Tyson Manor, Montgomery; Herman Strachauer (deceased), William J. Kearns and Cedric Lemont, Mobile; Mathilde Bilbro, Gadsden; Florence Golson, Wetumpka; Sam Patton Snow, Mrs. George Robertson; Letitia Lock. It is regretted that it was impossible to obtain the addresses of several of the composers.

Works by Herman Strachauer have been given many times before Her Majesty Queen Victoria of England; "The Bird with the Broken Wing," by Florence Golson, has been sung all over the world; "Sing, Joyous Heart," by John Proctor Mills, written for Mme. Hempel, has brought recognition from all parts of the world—even His Majesty Constantine I of Greece having written a letter to the composer regarding his admiration for this song; the works of Robert Braun Eilenberg have been used all over America and Europe because of their value as teaching material and as concert numbers; the works of Cedric Lemont and Matilde Bilbro are making new and constant friends among teachers and singers all over the country; the church music of Charles Russell Hodges is used all over the world, and his "Evening Service" for the Episcopal Church is too well known to need comment. So, all in all, Alabama is not so far back in the musical neck of the woods as is supposed by those not acquainted with musical Alabama, for the musicians of this State are becoming idealists and climbing to the forefront, and greater interest from within the State for their own musicians will give new impetus and inspiration. J. P. M.

Remarkable Air Record of Althouse's Voice with Orchestra

Recently Paul Althouse appeared as soloist with the Cincinnati Symphony Orchestra in that city and scored a success unusual even for him at a performance with so large an audience present, as it must have been with a still larger audience not present. The morning after his appearance Mrs. Althouse in New York had occasion to drop in at the office of a local garage to see if the repairs on their car were finished and was soon surrounded by an enthusiastic office force and head mechanics who were loud in their praise of Mr. Althouse's singing over the radiophone the night before from the "Westinghouse broadcasting station at Newark, N. J.," where so many prominent artists recently have been making their wireless debut.

"But you couldn't have heard Mr. Althouse," protested his wife, "for he was singing last night as soloist with the orchestra in Cincinnati." But notwithstanding, the men were emphatic in their assertion and left Mrs. Althouse completely mystified until her tenor husband returned from his tour which included appearances in Canada.

"Of course it was I they heard," answered the tenor in reply to her questioning. "The orchestra people installed a radiophone connection to test the efficiency of the experiment." How successful the venture was may be surmised from the fact that 800 miles away Mr. Althouse's voice was heard in all its clearness and power, to say nothing of the thousands of others who "listened in" over an area of many States.

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(Continued from page 7)

musical style and delivery is rarely heard in the most musical countries today.

The English Singers offered a most enjoyable selection of old motets and madrigals, by Tallis, Morley, Gibbons, Byrd, Wilbye, Purcell and others. Their manner of singing these old masterpieces is beyond all criticism. It shows to perfection the peculiarly English practice of madrigal singing, unknown to most people except those intimately familiar with English musical life, the special attributes of which are refinement, cultivated taste and superlative diction.

Their success was phenomenal, and the surprise has been so agreeable to the Berlin public that a repetition of the whole concert was demanded by the enraptured listeners. This has now been promised for a fortnight hence, when the singers return from Vienna and Prague.

MORE ENGLISH MUSIC.

English music has been heard, too, in a second recital given by the excellent Dutch cellist, Jacques van Lier, with the pianistic assistance of Leonid Kreutzer. A new sonata élégiaque, for cello and piano, by John David Davis, was the feature of this concert. It is preferable to the same composer's cello concerto mentioned in the last Berlin letter. Although hardly a powerful composition it has some amiable traits in its elegiac sweetness and a certain melodic beauty and purity. An effective suite for two cellos, by J. R. Morton (the second cello being played by Armin Liebermann), and a brilliant but somewhat shallow suite by the Italian composer, Florebbassi, completed the program. Van Lier's playing was highly enjoyable.

It is a hazardous experiment for a young débutante to play only novelties, as did Isoldé Früh, at her orchestral concert under Leonid Kreutzer's lead. She paid the penalty, for no proper critical judgment could be given of her playing. The "chamber concerto" by Mojisowicz, which she played, is brilliantly written for the solo instrument and of excellent musicianly construction though not of extraordinary quality of invention. The accompaniment, written for string orchestra, only appears to be a concession to the hard economic times rather than an artistic intention. The effect is rather dry. A three-movement concerto by Julius Weissmann, one of the most prominent South German composers, proved wearisome by reason of its prolixity, lack of color, and slavish following of the Brahmsian model.

AN INTERESTING STRING QUARTET.

Much more interesting was the string quartet of Alois Haba, a young Schreker pupil, which was played at the first concert of the new Havemann Quartet. Most of this group of young musicians to which Haba belongs delight in extravagant experiments and daring innovations, and Haba himself has written a quartet in quarter-tones, which nobody has had the courage to perform in public thus far. The quartet just played, op. 4, is not quite so advanced and radical in method. It is, however, brimful of ideas, the work of a genuine and highly talented musician, clean in its workmanship, well constructed and interesting in content. One can hardly demand more from a youth of twenty. The new Havemann Quartet made an excellent impression at its debut, and it is to be expected that in due time it will take its place among the best organizations of its kind. H. L.

THE NEW VIENNESE QUARTET.

Another string quartet ensemble that is new to Berlin made its initial bow a few days ago. It has the somewhat cumbersome name of Mairecker-Buxbaum, and hails from Vienna, the ancestral home of the string quartet. Its cellist is no other than the genial Friedrich Buxbaum, formerly of the Rosé Quartet, and it is to be supposed that it is he from whom all blessings flow—in the way of tradition and style. For a recently formed combination their playing is nothing short of wonderful. I heard their reading of the familiar D major quartet of Haydn and was held spell-bound from beginning to end. To excellence of ensemble, of dynamic and rhythmic nuance are added a rare fulness and beauty of tone that wraps every phrase in a golden glow, as a beautiful sunset does to all earthly things. Such evenings are rare in Berlin with its leaden skies—and its heavy musical industry. C. S.

Laurie Merrill in Recital

Laurie Merrill, soprano, and Lina Coën, pianist, together with Evan Davies, reader, were heard in a recital April 20 at the People's Methodist Episcopal Church, New York. The program was given under the auspices of the Junior Epworth League, the proceeds to go for the summer camping fund.

The major portion of the evening's entertainment was contributed by Miss Merrill, whose very lovely voice was

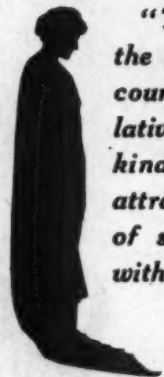
heard to advantage in two groups of modern songs, a French group and the Jewel Song from "Faust." Miss Merrill's closing group was particularly well done, and included "The Last Hour" (Kramer), "Mah Lindy Lou" (Strickland), "The Cuckoo Clock" (Grant-Schaefer), and "Love's in My Heart" (Woodman).

Miss Coën was most satisfying in her accompaniments, and the solo number which she played gave an impression of virility and technical skill. Mr. Davies' readings, in the humorous vein, were well received.

Mme. Koshetz Scores Triumph

Washington, D. C., April 15.—On April 4 Nina Koshetz appeared as soloist with the Philadelphia Orchestra. Three times she sang in Russian and three times she carried the audience with her, displaying the widely varying moods peculiar to the Slav race. In the latter scene from Tchaikovsky's "Eugen Onegin" her passionate pleading rang out in velvety notes. Again in the song of Parassya, from the "Fair of Sorotchin," by Moussorgsky, she passed from the plaintive entreaty to wild gaiety, and, by a sudden and complete metamorphosis became the lusty peasant girl leading the dance to the beat of strange Slav rhythm, and the audience, electrified by her buoyancy and zest, seemed almost to laugh and dance with her. She also sang Prokofiev's "Melody" with great feeling.

Mme. Koshetz had never been heard in Washington before, and the quality of her voice, the ease with which she



"This artist stands among the leading vocalists of the country by right of superlative ability. She has the kind of personality that attracts an audience, a voice of singular purity, sings with great intelligence."

The Minneapolis Evening Tribune said the above about May Peterson, soprano of the Metropolitan Opera Company.

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sang, as well as her personality will assure her of a warm welcome when she returns.

This was the last appearance of the Philadelphia Orchestra in Washington this season and society turned out in full. The house was sold out long in advance; not even standing room could be purchased.

There was a thrill from the first note of the "Flying Dutchman" to the last of Strauss' "Tod und Verklärung." Mendelssohn's beautiful Scotch symphony (No. 3, in A minor), played without pause between the movements, furnished a refreshing and peaceful element as a balance to the more emotional and violent Russian and German parts of the program. The orchestra performed with that degree of excellence which one has come to expect under the able leadership of Leopold Stokowski. E. H.

Philadelphia Orchestra Concerts

The twenty-third pair of symphony concerts by the Philadelphia Orchestra, Leopold Stokowski, conductor, took place in Philadelphia on Saturday evening, April 15, and Easter Monday afternoon, April 17. The program was a splendid one, and included the Rimsky-Korsakoff "La Grande Paque Russe," the first performance in America of excerpts from De Falla's "El Amor Brujo," the Mozart symphony in E flat, and, by request, the Bach passacaglia in C minor.

Mrs. Daniel Arranges Music Week Recital

Edna Bishop Daniel has arranged a music week song recital to be given by two of her artist pupils—Ruth Peter, soprano, and Cleo Scanlan, mezzo contralto—at the Wilson Normal School auditorium, Washington, D. C., on the evening of June 1. Estella Thomas will assist the young artists by giving a group of violin solos. Gertrude MacRea Nash will be at the piano.

LEWISTON OUT EN MASSE FOR PETERSON AND WERRENATH

As Soloists with the Orpheon Choral Society Both Score Pronounced Success—Work of the Chorus Delightful

Lewiston, Me., April 19.—City Hall was packed to its capacity limit of about 2,000 persons last night when Reinald Werrenrath and May Peterson appeared at the tenth anniversary concert of the Orpheon Choral Society, Lewiston men's community singing club. Mr. Werrenrath is an old favorite with Lewiston audiences and has been here before as an Orpheon artist, besides having had other appearances. His last concert here was seven years ago.

Miss Peterson was new to local music lovers, but she made a distinct place for herself. Although her voice is especially adapted for opera work, her concert numbers were excellent and warmly received.

Mr. Werrenrath was considered one of the finest baritones heard here at his last appearance, but seven years have made a perfect voice more perfect, if such a thing could be said, and his voice last night was extraordinary. In recitative and dramatic work Werrenrath has few equals on the American concert stage. He chose for his first number the recitative, "From the Rage of the Tempest," from "Julius Caesar," by Handel.

His art was no less finished and expressive in the lighter songs and in the lyric sweetness of his interpretation of love songs. His rendition of "Duna," by Josephine McGill, and of Kipling's "On the Road to Mandalay," musical setting by Speaks, are standards in diction, phrasing and irresistible appeal. The colorful "Lied Maritime" of d'Indy was never better interpreted. Another of the extreme modern type, by Rhéné Baton, "Sous la Protection de Violettes," was sung with sympathy and understanding. Mr. Werrenrath's encores were also delightful and his diction in both French and English is clear-cut as crystal.

Had Miss Peterson, one of the Metropolitan Opera stars, been unable to sing one note, she would have charmed her audience by her delightful personality, her silvery speaking voice and the naive way in which she explained the French songs on her program. Her voice was wonderfully clear, powerful and brilliant. Her first selection was the "Gavotte de Manon," by Massenet. There was no straining for effect and her French diction is as true as her English. Her encore was an Indian lullaby, to which her flexible voice is well adapted. Debussy's "Nuit d'Etoiles" delighted, and then the chic little love song by the Swiss composer, Dalcroze (in French), "Le Cœur de ma Mie," demanded repetition. Miss Peterson proved how well she could interpret the pensive lyrics like the French-Canadian love song, "A la Claire Fontaine." But the American Negro melody, "Little David, Play on Your Harp," while vivacious, was not especially a selection to show off her type of voice.

The "Norwegian Echo Song," by Thrane, the Jenny Lind revival, which everybody instinctively associated with Hempel, was her final program number. For an encore she sang the clever little "Cuckoo Clock" and then played her own accompaniments for "The Lass with the Delicate Air" and "Coming Through the Rye," with more than usual pianistic ability. Her encores were especially good. Her voice was adapted to many moods and she had grace, beauty and personality. With Werrenrath in the final number, the duet by Gretz, "Calm as the Night," the brilliant qualities of Miss Peterson's voice were most marked. It was a beautiful interpretation.

The Orpheon Choral Society sang "Le Regiment de Sambre et Meuse," Planquette; "Vesper Bells," Johannes Gelbke; "There, Little Girl, Don't Cry," Westendorf; "Hymne a la Raison," Mehul, and "With You, Dear," Scott. The chorus work is deserving of special mention. The society has been organized ten years and has between forty and fifty trained male voices. Each year it gives one big concert and has brought many famous artists to Lewiston, among them Amato, Forest Lamont, Trio de Lutece, Evelyn Scotney, Jacobinoff (the young Russian violinist), Copeland (pianist), Herbert Witherspoon, Paul Dufault, Madame la Palme and Salzedo (harpist).

Dr. L. Raoul Lafond, president, has been in this position for eight years, and Alphonse Cote, director, has conducted since the society's organization; he is a widely known church organist. L. N. F.

Myra Hess to Have Long Tour

Myra Hess will return about Christmas time for a longer concert tour in America. Among the cities where she will be heard next winter are New York, Philadelphia, Boston, Utica, Albany, Rochester, Cleveland, Baltimore, Washington, Cumberland, Westfield, Milton, Providence, Chicago, Milwaukee, Minneapolis, St. Louis, San Francisco, San Jose, Winnipeg, Toronto, Montreal, etc.

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Genius of the Piano Returns to His Old Haunts

[The Seattle Times of March 16 contains a most interesting article, by "Dora Dean," of the recent visit of the famous composer-pianist, which will be of interest to readers of the Musical Courier.—The Editor.]

In the midst of the hurry and jostle of every day life, all unawares we sometimes rub shoulders with the great ones whose works inspire and lift our thoughts to the best and beautiful in life.

Yesterday Genius in the form of Leopold Godowsky tapped at the door of a charming unpretentious bungalow of brown shingle with white pergola and gay red brick chimney on the slope of one of Seattle's prettiest residential sections, and announced his wish to visit again the little house in Olive Street in which he created twenty of the "Thirty Moods and Scenes" that make up his "Triakontameron."

Surprise and delight expressed themselves in the face of Mrs. Bryant as her eyes fell on the maestro standing there upon the mat, smiling at her and modestly asking "Do you remember me?" Did she remember? Who could forget Godowsky, whose occupation of their home that summer a few years ago had made it perhaps a little dearer because of the happiness and rest he had found there.

Cheerily she greeted him, and apparently enjoyed to the

utmost the invasion of the little party that accompanied the composer-pianist to her home, but none was in happier mood than the great little man himself, who looked about for the familiar little landmarks of his former visit.

First to the windows. Ah, the beautiful scene that he had loved so when the moon cast her spell over it. The lake so blue, the mountains beyond, softened and blurred by the rain mist. To the habitation of the Pacific Coast where grandeur of scenery abounds, it is but one of the many characteristic vistas of the West. To Godowsky, wearied by the strain of conducting master classes in Seattle, San Francisco and Los Angeles, nothing could be more exquisite, nor more restful to his jaded spirit.

How soothing and how stimulating it proved will ever be recorded in "Triakontameron" upon which he fell to work with renewed vigor during the last three weeks of his stay setting himself the task of composing one of the thirty moods and scenes a day and composing twenty in twenty-one days. The ten others were completed in other places all over the world.

With all the simplicity of greatness, Godowsky looked about him and smiled with contentment to find everything unchanged and in place as he had kept it in his memory. There was the cuckoo-clock, and with a smile hovering about his expressive features he bade all be silent, and waited for the tiny bird to jump out of his door and sound the noon half hour.

"Hear him," he laughed, "E-C, E-C," here are his two notes," and he struck them lightly on the ancient Chickering piano that was brought across the Alleghenies by mule team from New York to Pittsburgh in 1846.

Then to the fire place beside which he had spent many an evening deep in the pages of some interesting book.

Watching Godowsky is like catching

Oberhoffer; Nauheim Leipsic Philharmonic, Hans Winderstein; New Bedford Circle Gounod, Rudolph Godreau; New Haven Symphony, Horatio Parker; New York Symphony, Walter Damrosch; Philadelphia Symphony, Leopold Stokowski; San Francisco Symphony, Henry Hadley; St. Louis Symphony, Max Zach; St. Paul Symphony, Walter Henry Rothwell; Waterbury Philharmonic, Charles Farnham; Wiesbaden Kurkapelle, Karl Schuricht; Sonderhausen, Furstliche Kapelle, Carl Corbach; Aix-la-Chapelle, Municipal Orchestra, Peter Raabe, and Allentown Symphony, Lloyd A. Moll.

Easton Sailing for Europe

Florence Easton, who sails for England on May 27 on the S.S. Orduna, after spending a month in England, is to sing in Germany, including performances in Berlin and Hamburg among other cities. The soprano will be accompanied by her husband, Francis MacLennan, tenor, who will also sing in Germany again and in all probability with his wife in various performances. Miss Easton has not sung in Germany since before the war, but Mr.

MacLennan scored a notable success there last spring and summer, especially at Hamburg, where he sang Rhadames in "Aida," and other roles. Miss Easton will appear in some of the numerous leading roles which have made her conspicuous at the Metropolitan. The artist couple will not return to America before early autumn. The soprano has already been announced to give a song recital at Carnegie Hall, New York, on November 2; she will only remain at the opera for half the season, leaving that organization in February for a Pacific Coast tour and other concerts that have been booked for her in this country.

Mrs. George Lee Bready's Final Offerings

Mrs. George Lee Bready will terminate a most successful season of opera recitals by giving expositions of "Parsi-

Betty Tillotson says that reengagements count, for the ultimate success of the artist.

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Marion ARMSTRONG

Scotch Canadian Soprano

appeared with the Little Symphony Orchestra, directed by George Barrere of the New York symphony, in Bristol, Conn., on April 19.

Miss Armstrong sang to three thousand people.

Marion Armstrong, the Scotch-Canadian Soprano, was the assisting artist on this occasion. She lived up to the reputation which had preceded her in Bristol. Possessing a beautiful, fascinating stage presence, a youthful and well controlled voice, she sang with poise and dignity and with dramatic feeling. The "Pleurez Mes Yeux" from Le Cid to the orchestral accompaniment, was rendered much to the satisfaction of the audience. In her later group which included the "Japanese Death Song" by Sharp, "Her Love Song" by Salter and two Auld Scotch songs, Miss Armstrong completely won the hearts of her audience. She was dainty, sweet and charming. Her singing is colorful, temperamental, and she is a mistress of the art of singing.—Bristol Press.

Reengaged in Bristol, Conn., for joint recital with Judson House, on May 9th. Reengaged for the Messiah during Christmas week, 1922.

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a glimpse of the subtle delicacy and strength of the mind of the great pianist, which directs his inimitable playing, bringing to life vividly the creations of other great composers and inspiring his own compositions. Genius is intangible—because Godowsky and genius walk together and are one, Godowsky is impossible to explain, except perhaps to say that he possesses a rare human quality that makes him a delightful companion, and it is this gift that infuses warmth and color into all that he plays.

Orchestral Appearances for Irma Seydel

Irma Seydel has gained artistically and received much praise wherever she has played since she began the study of the violin at the age of three. Louis C. Elson said of her in the Boston Advertiser-American: "More than one musical prodigy grows less as she grows bigger, and is great only while she is small, but we are glad to see that Miss Seydel does not belong to this type. She has been steadily ripening." The orchestral engagements filled by this young violinist make a formidable list. They include the following: Baltimore Symphony, Gustave Strube, conductor; Berlin Philharmonic, Camillo Hildebrand; Boston Opera House, Wallace Goodrich; Boston Symphony, Dr. Karl Muck, Max Fiedler and Pierre Monteux; Brockton Philharmonic, George Dunham; Canton Symphony, Jean De Backer; Cologne City, Fritz Steinbach, Hermann Abendroth and Heinrich Andere; Hartford Philharmonic, Robert Prutting; Heidelberg City, Phillip Wolfrum and Fritz Stein; Homburg Kurorchestra, Iwan Schulz; Mayence City, Alfred Stauffer; Minneapolis Symphony, Emil

fal" at Mrs. Dow's School, Briarcliff Manor, N. Y.; "Boris Godounoff" and "Pelleas and Melisande," at Oldfields School, Glencoe, Md., and "Pelleas and Melisande" at the residence of Mrs. Hamlin Q. French, Jr., Maple Hill Farm, Claiborne, Md. Mrs. Bready gives "Parsifal" in two parts, one act in the afternoon and acts two and three in the evening. Her method is familiar and most effective: she tells the story, reading much of the text with dramatic force, so that the emotion of the play is vividly presented, and she plays portions of the music. For those who wish to enjoy opera better, and for those who have no opera, there is no better way than to hear Mrs. Bready. Her list of programs for next season will be announced at an early date.

Homestead Pupil Scores in Recital

Lora Delle Northcott, pupil of Grace Farrington Homestead, recently appeared before a large audience in the big auditorium at Newton, Ia. She greatly pleased her hearers with her beautiful voice and art, combined with a winning personality, showing real musicianship.

A negro spiritual included in her program "Oh, Didn't It Rain?" by Burleigh was rendered in a masterful way. This is one of the songs attempted by many, but few do it justice.

Lora Delle Northcott is a coloratura soprano with rare qualities, and is another example of a hard worker who has opened for herself a large field in the musical world.

Gerhardt to Sing in Des Moines

Elena Gerhardt has been engaged by the Fortnightly Music Club of Des Moines, Ia., for a recital on December 12.



JOSEF LHEVINNE

RANDOM SHOTS TO THE MARK

Soloist with Philadelphia Orchestra, Pittsburgh

The Liszt E-flat concerto served to demonstrate Josef Lhévinne as one of the great virtuosi on the stage today. He made the phrase sing where cantabile was required, and he caused the piano to thunder when fortissimo climaxes were needed.—*Pittsburgh Sun*.

Recital in Milwaukee

It was half-past six Sunday afternoon, when Josef Lhévinne played the final number of a program which, through the enthusiasm of his audience, attained twice its ordinary length; and to Mr. Lhévinne goes the honor of having received the finest ovation of the season. Other pianists may be intellectually or temperamentally equal to him, but he possesses a secret of variety that is unique.—C. P. Mead in *Milwaukee Sentinel*.

Recital under auspices Pittsburgh Friends of Music

One man may have technic; one, sentiment; one, dynamics, and the other, what-nots; but Josef Lhévinne comes precious near being the perfect pianist. Rich tone is his, as is sentiment, but never maudlin weeping over the keys. When it comes to feathery octaves and passages in thirds, he stands alone. Truly a master pianist.

—Harvey Gaul in *Pittsburgh Post*.

Recital in Milwaukee

I dropped in upon an outburst of enthusiasm which, in the course of the performance, assumed a steady crescendo until it partook of the nature of a musical frenzy. The audience had gone music-mad. Mr. Lhévinne's art had cast a spell from which there was no escaping. One is at a loss what to admire most—his wonderful technic, the marvelous musicianship, or the depth and poetry of his interpretations.

—William L. Jaffe in *Wisconsin News*.

With Mme. Rosina Lhévinne

Soloists with Philadelphia Orchestra, Pittsburgh

For interweaving of parts, elasticity and thematic blend, it was the most compelling performance we have had.

—*Pittsburgh Sun*.

Recital under auspices Pittsburgh Friends of Music

The amazing Lhévinnes rang down the final curtain on the Pittsburgh Friends of Music series and a finer coda has not been heard here. For synchronization, tone and duo-technic, they offered a stupendous performance. In antiphonal effects, repetitive chords, touch and color phrasing, the playing of the Lhévinnes stands in local history as being without parallel.—Harvey Gaul in *Pittsburgh Post*.



Recital in New York

Josef Lhévinne had the efficient and finely artistic co-operation of his wife, Mme. Rosina Lhévinne, herself a pianist of noteworthy ability. They played with remarkable precision of ensemble and with finely and completely sympathetic co-operation in phrasing and shading.—Henry T. Finck in *New York Post*.

FOR TERMS AND DATES
ADDRESS

STEINWAY PIANO

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OPENING OF SAN CARLO OPERA SEASON IN NAPLES, ITALY, PROVES FIASCO

"La Walkiria" the Initial Presentation, but Orchestra Obligated to Stop When Tenor Becomes Confused—De Muro Makes Fine Naples Debut—Mascagni and His "Piccolo Marat"—The First "Boris"

[This letter from Naples was written specially for the Musical Courier by Myrna Sharlow and her husband, Edward B. Hitchcock. Mrs. Hitchcock, it will be recalled, was before her marriage one of the sopranos of the Chicago Opera Association for several seasons. She was married to Mr. Hitchcock in Italy last summer and they have spent the winter in their villa on the Island of Capri, just across the bay from Naples.—Editor's Note.]

Naples, Italy, March 21.—The San Carlo grand opera season at Naples began in December and has been running now for three months. Thus far it has scarcely come up to expectations, save in spots, but better things are promised before the season ends. Eight operas have been presented, beginning with "La Walkiria" (Wagner's "Valkyrie" in Italian). The other offerings have been "Andrea Chenier," "La Fanciulla del West," "La Wally," "Cavalleria Rusticana," "La Boheme," "Il Piccolo Marat" and "Boris Godonoff."

OPENING A FIASCO.

The opening performance was a fiasco and Naples is still talking about it. "La Walkiria" was for some unknown reason selected for the initial presentation. It was a gala night. The six tiers of golden boxes were filled with the socially and musically elite of southern Italy—more than two thousand of them, arrayed in their best. Edoardo Mascheroni was at the conductor's desk. The great curtains were swept aside, Hundings' forest dwelling was revealed, and Wagner's ponderously elaborate melange commenced. Very early it was evident that the tenor singing Siegmund was not adequate to the occasion. But the capable conductor struggled bravely on. Suddenly the tenor spoke across the footlights to Mascheroni, thus: "We do not seem to be together!"—a fact that had been quite evident to all present. A perfect storm of hisses from the outraged audience ensued, and Mascheroni stopped the orchestra. It was "thumbs down"

for the tenor! For the next presentation of "La Walkiria," Vaccari sang Siegmund, and sang it well enough. Spani sang Sieglinde, Kaftal was the Brunnhilde, and Baratto made a splendid Wotan.

DE MURO'S NAPLES DEBUT.

Bernardo De Muro, acclaimed as one of the greatest Italian tenors "after Caruso," made his Naples debut in "Andrea Chenier." He delighted his audiences and enjoyed a big popular success throughout his stay in Naples. It is true that he has a pleasing quality of tone, but his voice is not large and America would scarcely hail him as the successor to its dead King of Song. His wife sang the Maddalena acceptably.

"The Girl of the Golden West" came next, with an old favorite, Poli-Randaccio as a charming Minnie. Voltolini sang the Jack Johnson role. As to business, scenery and costuming, Puccini's opera was as well presented as it has ever been in America, and it was satisfactorily sung.

Last season Marguerite Sheridan (an Irish-American girl) achieved a personal triumph at the San Carlo in "Madame Butterfly," and her presentation of "La Wally" was eagerly anticipated. But she failed to maintain her standard and after two presentations she was succeeded by the ever-ready Spani. This singer has been heard in every opera except "Andrea Chenier" and "The Girl," to the apparent satisfaction of the Neapolitans. She has a good voice. But it was startling to read the laudatory notice given her by the music critic of one of our midwest papers who has been over here this year, in which he compared her Santuzza with Rosa Raisa's singing of the same role! The two singers are not in the same class.

PHYSICAL EXERCISE.

"Cavalleria Rusticana" and "La Boheme" are frequently presented, and the "Excelsior" ballet is always given with each of these operas, to carry the program on beyond midnight. Spani has sung in each, but recently Gargiullo has been doing Mimi with much more finesse and charm. A word about the ballet: It is a notorious fact that the Neapolitans are not athletically inclined. But it is evident that several hundred of them take their physical exercise in the "Excelsior" ballet two or three times a week. The "dancing" and the music both must remind Americans of the spectacles which our big circuses at home have incorporated during the last few years. There were frequent and lightning changes of costume, and the whole effect was super-dazzling. In the words of the poet—it was pretty, but was it art?

MASCAGNI AND HIS "PICCOLO MARAT."

Pietro Mascagni has been in Naples for the production of his newest opera, "Il Piccolo Marat," which has been probably the foremost accomplishment of the season. Lazaro, the Spanish tenor, was first heard in the title role, and he acted and sang well. For the final performances, Ettore Bergamaschi sang this part quite as acceptably. He not only has a beautiful voice, but is also endowed with a charming personality and has great ability as an actor. It is promised that he will sing in "I Pagliacci" before the season ends, and that will surely be worth while. Irma Viganó sang acceptably the Mariella at every presentation. Luciano Donaggio made a splendid L'orco, and Giovanni Baratto got all that was possible out of the role of Il Soldato. The score has some truly exquisite moments, and orchestrally it is

CANANDAIGUA FESTIVAL

The Canandaigua Choral Club is holding weekly rehearsals for its annual May Festival to be given at The Playhouse, on Tuesday, May 23. Its new conductor, Jay Mark Ward, of Rochester, is doing much to promote musical interest and betterment in the city. The organization boasts of many singers of accomplishment and has a well-balanced chorus of nearly 100 voices. The principal study this season has been "Athalia," by Mendelssohn, which will be given at the evening performance. The engagement of Bertha Poindexter Eldridge, of Rochester, as dramatic reader will have the advantage of a wider appreciation of the tragedy. The soloists will be Edith Baxter Harper, soprano, and Alice Louise Mertens, contralto, both of New York, and Rae Potter Roberts, mezzo soprano, of the quartet of the Eastman School at Rochester. The afternoon program will include "Harrying Chorus," from the Plymouth Tercentenary Pageant, by Edgar Stillman Kelley; "Great Is Jehovah," by Schubert; Chaminade's "Scarf Dance," arranged by Charles Gilbert Spross for women's voices, as well as individual choruses from "The Messiah," by Handel, and "Elijah," by Mendelssohn. The soloists engaged for the production of "Athalia" will also appear in groups of songs at the afternoon performance.

Both performances will have the tonal background of piano and organ accompaniments. The club has its own excellent accompanists, Bertha Wheaton MacFarlane and Gertrude Hall Masten. The club also has the active support of Mayor William J. MacFarlane and Lulu M. Curtis, supervisor of music in the schools, as well as choir leaders and music teachers. Officers are Rodney W. Pease, president; Lulu M. Curtis and Gordon L. Holcomb, vice-presidents; Mrs. Thomas C. Bradley, secretary; Charles W. Anderson, treasurer, and William Finnick, librarian.

M. P. B.

delightful. But it is altogether too long-drawn-out, and needs to be cut before it will succeed in America.

THE FIRST "BORIS."

"Boris Godonoff" was presented last week for the first time with Stalewski, the Russian baritone, in the title role. This was a splendid performance in every way, and the efforts (histrionic as well as vocal) of the star made it a great work. One is so moved by the Russian's ability as an actor that it is hard to gauge his real merit as a singer. But he is a mighty artist and the performance was altogether satisfactory. The part of Boris overshadows all others, but it must be said that the entire presentation was wholly adequate, its details having been worked out with minute care.

"Glauco" is yet to be given its premier, and several stars well known in America have been announced to sing later in the season.

While the average Neapolitan opera-goer admits disappointment in the season, it must be admitted that he enjoys his music in a way that the average American does not. We are spoiled with the nightly changes at the Metropolitan and at the Auditorium, where variety seems necessary to enjoyment, while Italians can hear the same operas over and over again, with pleasure. Their judgment is that the San Carlo season has been good, and it is their judgment that really counts rather than the opinion of chance visitors who may be touring Italy and who drop in at the opera to pass the evening.

MYRNA SHARLOW and EDWARD B. HITCHCOCK.

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Vanderpool Songs Appeal to Latins

The popularity of the Vanderpool songs with the Italian contingent in the opera companies continues to grow. Recently Martinelli of the Metropolitan presented a group of three Vanderpool songs in a series of programs, and it is well known that Alessandro Bonci sang two Vanderpool songs on all his programs during his last tour of the country. The most recent recruit to the Vanderpool admirers is Gaetano Viviano, formerly of Chicago, and now with the San Carlo Opera Company—a beautiful voice—and he has selected as two of the English songs best fitted for showing his voice Vanderpool's "Regret" and "The Heart Call." He sang them on March 21 in a program in Newark, at which time two of the other artists on the program were Crimi and Carrara, both of whom have, in the past, used Vanderpool songs themselves. Neither of them, however, had used these two particular numbers, but so impressed were they by them that they especially asked about them and where to get them. That the Italians, who are lovers of the best in music and of pure and fine melodic line, have decided to pick out Vanderpool songs for their English programs is distinctly an evidence of the value of his songs.

Florio Artist-Pupils Heard

Rachel Allabach, the young, gifted Toledo soprano, appeared at a twilight concert on Easter Sunday at the Glenwood Lutheran Church, Toledo, before an audience which filled the great edifice from floor to topmost gallery. Miss Allabach possesses a beautiful soprano voice, which at the same time is powerful and sweet. Her voice has seldom been heard to better advantage than it was upon this occasion. Her phrasing and clearness of diction is remarkable as exhibited in the solo of "Come See the Place Where Jesus Lay," by Homer Bartlett.

Another fine artist who appeared on the same program was Paul R. Geddes, baritone, whose offering was "O Lord Most Holy," by Cesar Franck. In this solo Mr. Geddes displayed a lovely baritone voice and good diction which won the audience at once. These two delightful artists are both artist-pupils of Prof. M. E. Florio, well known teacher of New York, who is at present teaching in Toledo, Ohio. A special dedicatory anthem, "Praise Ye the Lord," composed by Prof. M. E. Florio and dedicated to Mr. and Mrs. L. B. Allabach, was sung for the first time upon this occasion. The solo parts were sung by Rachel Allabach.

ANOTHER NEW YORK RECITAL TRIUMPH

Emma Roberts

Miss Roberts in Recital Shows Her Progress in Art

Mezzo Contralto in Songs Gains in Authority, Ease and Grace

By W. J. HENDERSON

Miss Emma Roberts, mezzo-contralto, who had not given a recital here since early 1919, was heard in one last evening in Town Hall. Since her previous appearance Miss Roberts, who was then recognized as one of the foremost concert singers in this country, has made substantial progress. She has learned much about program planning and about the subtle art of putting herself in rapport with an audience. She has gained authority, ease and grace, as well as a larger variety of utterance.

Her voice retains its individuality and its uncommon beauty. It is especially opulent and captivating in the upper middle range, where it has no superior among those of the distinguished singers of this country. Her technique is so sound and so finished that it will always command the admiration of connoisseurs. Her adaptability in the matter of languages is one of her valuable assets. She sang English, German, French and Russian last evening, all of them with spontaneity of utterance and with clarity.

Miss Roberts sings musically. She has a keen sense of rhythm and excellent taste in phrasing and shading. She possesses in an unusual degree ability to weld her musical delivery and her text into an organic whole. Added to this power is a nice differentiation of styles, which gives her delivery of every song a well defined individuality. She rarely sings two successive songs in just the same manner.

She had a very well arranged program. There were four groups, the first and third very serious and the second and fourth softening to lighter and more fleeting moods. Miss Roberts is especially fond of Brahms, whose "Lied" and "Mein Madel Had Einem Rosenmund" were in the first group and "Geistliches Wiegenlied" in the third. She sang the first two better than the third, but all well. Wagner's "Schmerzen" in the first group was admirably delivered and Wolf's "Elfenlied" was delightful.

In the second group Erik Satie's setting of a passage about the mad hatter of Lewis Carroll was given with charming archness and humor and had to be repeated. Sachnovski's "The Clock" was excellently sung and Miss Roberts introduced a number from Sierov's opera "Ragnieda." The three songs of the third group had cello obbligato, played by Percy Such. The singer was happiest here in Loeffler's artistic setting of Verlaine's "Dances in figure." Among the songs in the last group were Mrs. Beach's "Ah, Love, But a Day," and Marshall Kernochan's "We Two Together." There was a large audience and abundant applause and Miss Roberts received as many flowers as an opera prima donna.

—The New York Herald, April 1, 1922.

Emma Roberts's Song Recital

By RICHARD ALDRICH.

It was more than three years since Miss Emma Roberts, an admirable contralto singer, had given a recital in New York before the one she gave in the Town Hall last evening. She was heard with interest and pleasure in a

program of unusual variety and unconventionality. Miss Roberts's contralto voice is an organ of large potentialities; well produced, well managed and at the disposal of a true musical intelligence and sympathetic understanding.

Her program was quite out of the usual, including two unfamiliar songs by Brahms, a tragic one and one of his charming folksong settings; Wolf's "Elfenlied," a not very distinguished song of Weingartner's, "Unter Sternen," a song by the sardonic Frenchman Erik Satie about Alice's Mad Hatter, burlesquing in a most amusing manner Gounod's mannerisms in song-writing, which she repeated; two Russian songs by Sachnovski and Sierov, the latter's "Ragnieda's Song," from the opera of "Ragnieda," marked as for the first time in America; three songs with cello obbligato played by Percy Such, in at least two of which Brahms's "Geistliches Wiegenlied" and Loeffler's "Dances in figure" the cello took the place of what should be the viola; and a group comprising a Mexican and a Spanish song and songs by Americans and Englishmen. This list denotes an inquiring mind and a diligent research, as well as a wide sympathy with different styles that are as refreshing as they are uncommon.

Miss Roberts's singing of them was admirable. She has the art of expressing a variety of moods and emotions, of coloring the voice to brighten the significance of the music. In songs of deeper emotional quality she reached a powerful intensity. Her phrasing is musically felicitous. She sometimes sang a tone, especially an upper tone, reached from below, a shade too flat, but this was only occasional. Her diction was excellent. The Russian songs she sang in Russian, with apparent fluency. It was a recital of great interest.

—The New York Times, April 1, 1922.

Miss Roberts Gives Pleasing Program at Song Recital

Mezzo Contralto, with Voice of Great Beauty, Offers Several Novelties Among Conventional Numbers

Miss Emma Roberts, mezzo contralto, who has not sung here for some time, gave a recital at Town Hall last evening. Not only has she a voice of great beauty, warmth and richness, but she has mastered the art of song with a thoroughness given to few American singers.

Miss Roberts may invariably be depended upon for an interesting program, and last evening proved no exception to the rule. Two of her songs were Russian: Sachnovski's "The Clock" and Ragnieda's song from Sierov's opera "Ragnieda." The first, which Miss Roberts has sung here before, was the more interesting, a dramatic picture of man, beseeching respite from inexorable Time and approaching Death. Miss Roberts bravely sang both in Russian. Another unusual song was Satie's amusing setting of the Mad Hatter's adventures with his watch, intended as a parody of Gounod's style—a bit of genuine musical humor untainted by the grotesquerie affected by this composer. Then there was a Mexican song, and an old Castilian folksong, with other more conventional numbers by Brahms, Weingartner, Wagner and Tchaikowsky.

Miss Roberts's skill and intelligence, both technical and interpretative, in the performance of this varied program gave much pleasure to a large and justly appreciative audience.

—New York Tribune, April 1, 1922.

Friday's Music

By WILLIAM B. MURRAY

Emma Roberts sang in Town Hall last evening. For our good she ought to come frequently before this public; she is too rare an artist to be spared.

Last evening she devoted her first group to German lieder. In such she was thoroughly trained and such she had hoped to sing in previous recitals, but was prevented in so far as her opportunities fell during that unfortunate period when through war's alarms and excursions lieder were taboo. To Brahms' "Lied" and "Mein Maedel hat einen Rosenmund," to Wagner's "Schmerzen," to Wolf's "Elfenlied" and Weingartner's "Unter Sternen" the singer gave of the fullness of her interpretative powers. Their texts were delivered charmingly and delightfully, the tone coloring and emphasizing mood and emotion.

Russian songs by Sachnovski and Sierov followed in combination with Satie's "Le Chapelier" and Nerini's "Fidelite," then a group by Brahms, Tchaikowsky and Loeffler, with cello obligatos played by Percy Such; finally two groups of songs in English. Miss Roberts journeyed near and far in her selections; she attempted the expression of many sentiments and widely contrasted emotions. And in all of them was she equally successful. In all of them did she find just exposition of the lyrical content. Not the least of the recital's benisons was Walter Golde's beautiful accompanying.

—Brooklyn Eagle, April 1, 1922.

Emma Roberts

In the Town Hall last evening Miss Emma Roberts gave, in the presence of a friendly audience of good size, a recital of songs by various composers and in various languages, including even Russian. Miss Roberts's merits as a singer have long been recognized here. Her voice, which in quality is soprano rather than "mezzo contralto," is particularly full and beautiful in the upper middle range. She is a careful and earnest interpreter, and her art always gives pleasure through its seriousness. Her programme last evening was well chosen and intelligently sung. In it Miss Roberts had the capable assistance of Walter Golde as accompanying pianist, and of Percy Such to play the cello obligatos. Few singers in any season have received such a wealth of floral tributes.

—The New York Globe, April 1, 1922.

Miss Emma Roberts Discloses Art in Fine Song Recital

By Frank H. Warren.

Mezzo-contraltos are not a numerous species or genus, but, if they were, Miss Emma Roberts would probably have an honorable place near the top. This unusual singer was heard in recital in Town Hall last evening, her first concert here in two years, and again she gave genuine pleasure to a discriminating gathering, by reason of her fine voice, her taste, her finished technique, her real musical feeling, personality and other attributes that go to make an artist. Her programme was as interesting as her interpretation of it.

—New York Evening World, April 1, 1922.



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EMMA ROBERTS

Emma Roberts's Art

With every public appearance, Emma Roberts deepens the impression that her voice is one of which Americans may be proud. The most elaborate art cannot conceal the fact that the voice of Emma Roberts has in its natural quality an appeal which few could resist.

In her most recent recital at the Town Hall this singer interpreted largely unfamiliar compositions from the modern German, Russian, French and American literatures, maintaining a consistent level of excellence through her command of musical, dramatic and spiritual values.

—New York Evening Mail, April 1, 1922.

Miss Roberts's Recital

Singer's Interesting Program Contained Many Charming Numbers

Miss Roberts's voice is pleasingly musical, with an extensive range. The artistic reading of her songs makes her a desirable recital artist.

—N. Y. Morning Telegraph, April 1, 1922.

Emma Roberts Sings

She was at ease in several languages, and her style throughout was a pleasure to remark. Her interpretations are full of intelligence.

—The New York Sun, April 1, 1922.

Good mezzo-soprano voice and excellent enunciation, and her interpretations were intelligible. It was an interesting recital.

—The N. Y. Morning World, April 1, 1922.

"The American Contralto with Voice the Essence of Perfection"

Management: LOUDON CHARLTON, Carnegie Hall, New York

ISIDORE BRAGGIOTTI, DRIVEN TO AMERICA BY WAR CONDITIONS, NOW GLAD HE CAME AND ANXIOUS TO STAY

Studied the Operas with Many of the Famous Composers Themselves—Believes in Giving His Pupils the Best That Is in Him—His Interesting Career

Isidore Braggiotti, the Florentine vocal authority, was driven to America by the war. Driven is not too strong a word, and his description of it to a representative of the *MUSICAL COURIER* at his New York studio, 675 Madison avenue, brought vividly to mind the unpleasantnesses of that time of stress even for those who were far from the scenes of conflict.

Mr. Braggiotti is, as he says, the unfortunate possessor of a villa in Florence—unfortunate because during the war period it was impossible to heat. A smaller home would have been more comfortable. The villa is spacious and massive and its chilly halls and corridors, which, owing to shortage of coal, could not be brought to a temperature averaging much more than about fifty degrees, were more like torture chambers during this time than the abodes of comfort and luxury. To live in the house from day to day enveloped in overcoats and wearing hat and overshoes finally ceased to be a joke, as Mr. Braggiotti says, and he decided to pick himself and family up and bring them to America. A revolution or two (four, to be exact) were not without their influence, especially in view of the fact that the revolutionists turned their attacks chiefly in the direction of the most imposing villas of Florence, of which the Villa Braggiotti is one.

But, with all that, America is the gainer, for it thus enjoys the presence of a vocal authority who has few equals and a musician whose experience from his earliest childhood has been with the leading artists, composers and musicians of their time. He was born in Paris of a socially prominent family whose tastes turned toward things musical and artistic, and when the young Isidore developed a musical talent and adopted music as a career he had the advantage of environment and of that highly developed instinct which is the result of constant intercourse with those for whom art in all of its manifestations is a passion. And in talking with Braggiotti one is constantly impressed with the confident familiarity he has with every phase of art life and with the artists themselves.

Being independent materially, Mr. Braggiotti never took up his stage career as a profession, which would tie him down to fixed hours, destroy his freedom and interfere with his choice of a place of residence. But he was taught the operas by the composers themselves—Gounod, Massenet, Saint-Saëns. He was a pupil as well as intimate friend of Mme. Marchesi, and one of those rare, privileged individuals to whom she gave private lessons, and he was coached and advised, too, by Salvatore, Marchesi's husband, one of the greatest baritones of his time.

Mr. Braggiotti says himself that he was always chiefly interested in the mysteries of vocal tone and voice placement. He was not satisfied at being merely told things. He had to investigate for himself. And he carried on this investigation with the aid of his friends among the artists. When he, for instance, discovered one of them who had a particularly good tone or a particularly bad tone in any register he went patiently to work to find out how it was produced. Finally he drifted into the work of helping this or that singer or student, generally without thought of any remuneration beyond the satisfaction it gave him to be useful and the personal gratification of proving his theories.

It became evident to him in time that he had something of rare value to impart—that he had, in fact, become an expert—and he opened a school of singing in his villa in Florence where he was living at the time. He was instantly successful and attracted to him pupils from all parts of the world. But then, as now, he never felt that his teaching was a business. He does not, as he says, shovel his pupils in and shovel them out like automatons. He gives them time according to their needs and makes their progress and success his sole interest.

Mr. Braggiotti was married some years ago to the daughter of Sebastian B. Schlesinger, the well known American composer. Under the name of Lili Braggiotti his wife was highly successful in opera and concert and acknowledged the possessor of one of the most beautiful contralto voices of her day. Among other achievements she created Saint-



Photo by Cattani, Florence.

ISIDORE BRAGGIOTTI,

Saëns' "La Fiancée du Timbalier," accompanied by the composer.

During the years of Henry Russell's management Mr. Braggiotti was European representative of the Boston Opera Company and had much to do with the selection of the personnel and of the works to be performed. He now resides in Boston and is actively interested in arranging operatic performances there, details of which will be given later. He has studios in Boston, Augusta, Me., and New York, his reception day in New York being Wednesday. He speaks English without the least evidence of any foreign accent, and of course his two mother tongues, French and Italian, with a perfection that can only be attained by an artist who has made a specialty of diction and voice placing.

As to whether Mr. Braggiotti will return to Italy or not he gives assurance that there is no thought of it at present. He still has his villa there, but America interests him. He finds the American voices the best in the world and looks forward to a great musical and artistic awakening here. In his twenty-five years of teaching he says he has found the Americans to be the best of students, mentally alert, anxious to learn, ambitious, vigorous and diligent. In the Villa Braggiotti in Florence, where he had a music room seating 600, he was able to bring many American pupils forward, and their success was always encouraging. With his large and influential connection he hopes to be able to do the same here and believes that the results will be such as to induce him to remain permanently in this country, for, as he says, he is only interested in his pupils, and if they succeed he is satisfied. It is surely to be hoped that his faith in the American voice will be so fully justified that he will ultimately dispose of his Florentine palace and become an American among Americans.

F. P.

Soder - Hueck Artist - Pupil Makes Fine Impression

On Sunday evening, April 23, Frank L. Lofrese, baritone, artist-pupil of Mme. Soder-Hueck, appeared with success at a concert at the Brooklyn Academy of Music. His numbers included the aria from "L'Africana," Meyerbeer, and participation in a duet from "Don Giovanni" with M. Dell'Anno, soprano: "Oh Grido di quest'anima" from "Gioconda," sung with V. Alpino, tenor; the big duet with Mr. Alpino from "La Forza del Destino;" a duet from "Aida" with Miss Dell'Anno, and the "Rigoletto" quartet with the Misses Carbonell, and Dell'Anno and Mr. Alpino.

Mr. Lofrese made a fine impression with his rich voice and excellent style of singing. His work revealed careful schooling and he deserved the warm reception that was his.

Two other artists from the Soder-Hueck studios have also been achieving success of late. Marion Lovell, coloratura soprano, created another success in Providence, R. I.,

and in Attleboro, Mass., winning the favor of the press and of her audiences. George Reinher gave his third recital of the current season at the National Theater on Sunday evening, April 30.

Anne Roselle Booked for Ravinia Park

Anne Roselle, the young Hungarian soprano of the Metropolitan Opera Company, has been engaged for Ravinia Park, where she will be heard in the principal roles of fourteen operas, some of which are "I Pagliacci," "Aida" and "Il Trovatore." It was while singing Musetta in "La Bohème" at the Metropolitan Opera this season that Mr. Eckstein discovered in Anne Roselle an artist of exceptional vocal attainments and distinct personality. After watching her winter's work at the Metropolitan, Mr. Eckstein decided that she was an artist that should be heard in the important roles of dramatic opera and offered this young Metropolitan singer a contract for the season at Ravinia Park. In the meantime Anne Roselle was planning to spend the summer in Italy, where she had been invited to sing Aida and Leonore in one of the leading opera houses there, but upon hearing that she was wanted for this country she immediately cabled through her management, the Universal Concert Bureau, a refusal for the European contract.

"It is in America that I wish to make my career," says Miss Roselle; "give me only the opportunity to sing here, it is all I ask, and in America I will always stay."

Anne Roselle is now appearing with the Scotti Opera Company on its spring tour and is singing the leading dra-



© Mishkin.

ANNE ROSELLE,
soprano.

matic roles with the organization. She will sing in twenty-two performances out of the twenty-seven that are to be given by the Scotti Opera Company.

Vera Curtis Engaged for Spartanburg Festival

Vera Curtis was hastily summoned to Spartanburg, S. C., to take the place of Otilie Schillig and sing the title rôle in Liszt's "Legend of Saint Elizabeth" at the opening performance of the festival on May 3. This is the work which was given in recent seasons at the Metropolitan Opera House in operatic form. Miss Curtis is one of those thoroughly dependable artists who can be counted upon safely to step in in an emergency situation at the eleventh hour and acquit herself satisfactorily. It will be recalled that two seasons ago she took the place of Mabel Garrison in the world premiere of Kelley's "Pilgrim's Progress" when that work was performed by the New York Oratorio Society. On that occasion Miss Curtis sang the difficult leading soprano part just twenty-four hours after she had first seen the score.

Miss Curtis will fill several important engagements in and around New York in the near future. On June 4, she will be the soloist at the Baccalaureate Service at the College of the City of New York, singing the aria "Let the Bright Seraphim" from Handel's "Samson." On April 30, she sang the soprano part in Parker's "Hora Novissima," at the Church of the Ascension, New York, and has been engaged to sing in the Gounod "Gallia" at a special musical service at the same church late in May. She recently sang there in a performance of the Verdi "Requiem," a re-engagement there in that work.

New Irish Ballad from T. B. Harms, Inc.

"In Donegal," a new Irish ballad by Frank Waller, just issued by T. B. Harms, Inc., has been sung by a number of artists since publication. Allan McQuhae sang it Monday afternoon in Cleveland; Arthur Hackett, Tuesday evening, Yonkers, and Friday he sings it in Worcester, Mass. George Meader, who made such a splendid success in the recent revival of "Cosi Fan Tutte" at the Metropolitan, has included "In Donegal" in his program for his coming Western tour.

Rosing Sings Again in England

Hardly had Vladimir Rosing, the Russian tenor, arrived in England, when he made his appearance before audiences in Sheffield and Nottingham, on March 22 and 24. Rosing is entirely at home before the English public, as he has given over one hundred recitals in the city of London, and has made innumerable appearances throughout the kingdom.

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IT IS RARE INDEED THAT WE FIND COMBINED IN ONE PERSON ALL THE FIRE AND ENTHUSIASM OF YOUTH WITH THE INTELLIGENCE OF MATURITY; YET THAT CAN BE EASILY SAID OF THIS LITTLE GIRL.

FIRST AND FOREMOST SHE IS A MUSICIAN; NOT A WONDER CHILD WHO CLAIMS ONE'S SYMPATHIES AND EXCITES ONE'S ADMIRATION BECAUSE SHE CAN SIMULATE REAL EMOTION SUCCESSFULLY. THERE IS BREADTH AND DEPTH IN HER PLAYING NO CHILD MIND COULD APPREHEND. WE DON'T KNOW BY WHAT PECULIAR PROCESS OF DEVELOPMENT SHE HAS REACHED THIS STAGE, BUT THE FACT IS INCONTROVERTIBLE; SHE IS NOW A MATURE ARTIST, WORTHY TO STAND BY THE SIDE OF THE GREATEST IN THE PROFESSION AND CLAIM FELLOWSHIP.

—The Minneapolis Tribune.

LAST NIGHT THE SAME INDESCRIBABLE THRILL STIRRED THE EMOTIONS WHEN ERNA RUBINSTEIN PLAYED AT THE UNIVERSITY ARMORY, THAT WAS RECEIVED A FEW YEARS AGO IN NEW YORK WHEN HEIFETZ WAS HEARD FOR THE FIRST TIME. THE EXQUISITE, UNMARRED BLOOM OF YOUTH, THE CRYSTALLINE PURITY AND SINCERITY OF THE CHILD'S EXPRESSION, COMBINED MIRACULOUSLY WITH DEEPER, RICHER, FULL-TONED PERFORMANCE OF A MATURE VIOLINIST. IF HER AUDIENCE WAS SPELLBOUND BEFORE, THEY WERE BREATHLESS AFTER THE "HEXENTANZ." MRS. SCOTT'S ANNOUNCEMENT THAT MISS RUBINSTEIN WILL COME AGAIN NEXT YEAR WAS RECEIVED WITH UNRESTRAINED ENTHUSIASM.

—Minneapolis Star.

IT REMAINED FOR THE FINAL NUMBER, "HEXENTANZ," BY PAGANINI, TO GIVE MISS RUBINSTEIN SUFFICIENT OPPORTUNITY TO EXHIBIT HER FULL POWERS. THIS COMPOSITION CALLS FOR EVERYTHING IN A VIOLINIST'S EQUIPMENT AND SHE WAS COMPLETELY EQUAL TO ITS DEMANDS. HERE SHE ACHIEVED ALMOST THE IMPOSSIBLE, PARTICULARLY IN THE EXCEEDINGLY DIFFICULT PASSAGES IN FINGERED HARMONICS. THE CRYSTALLINE CLARITY OF HER TECHNIQUE IS ASTOUNDING. HER TONE IS AT ALL TIMES LIQUID AND OF A GORGEOUS COLOR.

—Nashville Banner.



Photo by Goldberg

As Fritz Kreisler is the Caruso of fiddlers, so Erna Rubinstein is the Jeritza of the violin

—New York Herald



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RUBINSTEIN

"JAZZ"—THE NATIONAL ANTHEM (?)

BY FRANK PATTERSON

It was a clever thought, to dignify "jazz" with that high sounding title, and to make it the name and the subject of a play. It is a good play. Whether it proves anything or not may be a matter for debate, but it certainly makes one think and wonder. In it "jazz" is characterized as "poisonous, nerve-racking, shattering, the din and clatter, the tomtom music—no rhythm, no melody—just sex and bedlam." And upon the strength of the misinformation contained in that phrase an article is to be written—with authority.

The authority is "he who makes the 'jazz,'" or, one might say "He who gets slapped," for, like the well meaning clown in the play, the "jazz makers" are getting slapped right and left. Not that it troubles them much. Why should it? They have clear consciences, they know that "jazz" is just fun and foolishness, and they know that, musically, much of it is of a high order; that is to say, contrapuntal and colorful, as music of the older order and generation was not.

Who, for instance, can compare the splendid orchestrations of the popular orchestra of today with the orchestrations of only a few years ago and not be aware of the vast improvement? The old, colorless, piano-violin-clarinet-cornet aggregation, all playing the melody with scarcely ever a note of either "obligato" or counterpoint, has gone by the board, while "jazz," or what people call "jazz," is

on deck, in the first and second cabin and steerage, and the ship of state, carrying this "National Anthem," is sailing the seven seas, and carrying Americanism to every end of the earth.

Is it Americanism? Well, that is a fine point of contention. There are those who say it is not, that it expresses nothing of the American character; that it is exotic, African, Oriental, what not. But if it were any of those things it would never have got a foothold in Europe. Europe has been living just across the Mediterranean from Africa for centuries, but did they ever hear of "jazz" until America made it? They have been in close touch with the Orient since the beginning of time. Did they ever get any "jazz" from it? No. They never got it at all until America took it to them. And then they received it with delight because of its vigorous rhythm, its fervid color, its (for them) exotic character.

The interesting part of it is that those who make "jazz" seem to feel that there is very little of it now in America. That sounds like a contradiction and needs some explanation. And, to begin with, one must ask: What is "jazz"? That is answered by the arrangers, who were called upon for information, by the term "ad libbing." In other words, real "jazz" consists of the players of the orchestra "making up" the parts as they go along. They also, very often, cut up capers and monkeyshines while playing. That is "jazz"—so say the arrangers—real "jazz" and there is very little of it anywhere in America at present. It has had its day, has left its influence, and passed. One arranger, indeed, said he had succeeded, once, in writing a piece that "sounded like 'jazz,'" which is the same as saying that most of the arrangements do not sound like "jazz."

The fact is that the "ad libbing" soon got tiresome because it was always so badly done. Scarcely any body of musicians could be found who could "keep apart," that is, play different parts. They found that, about half the time, they were drifting into the same part—sometimes all on the melody, at other times all on the counterpoint. The necessity for some sort of an arrangement soon became evident, and the arrangers took the matter in hand and made what all the world now recognizes as refined "jazz," or the offspring of "jazz." For to say there is no "jazz" at present is hair-splitting, quarreling over terms, which mean one thing for one person and another for another.

For the sake of convenience let us call all music that is played by the modern "jazz" orchestra "jazz," whether the players play the printed arrangement or "jazz" it. Then we will discover that out of the ugly, barbarous "jazz" of a few years ago a beautiful popular art has arisen, with reservations, of course.

The reservations might as well at this point be met and disposed of. They are manifold and regrettable. One of them is the unfortunate, stupid, silly, splitting of the tempo—that is to say, giving an accent to every eighth note of the rhythm. This is made all the more evident and nauseous by the fact that the players dance up and down, or, if sitting, dance their feet up and down, to this double rhythm. Many of the dancers also break the actual dance steps into pieces with this same absurd double rhythm.

This objection is, of course, made from a strictly musical point of view. And the objection becomes all the more forceful when one finds this double rhythm used in "jazzed" arrangements of classical compositions. For instance, one orchestra, consisting of three saxophones, violin, banjo, trumpet, trombone, piano and drums, plays an arrangement of the "Pilgrims' Chorus." The effect of the saxophones and muted trumpet and trombone, with the violin playing the well known counterpoint, is really excellent, but is spoiled by the drum, banjo and piano making a rhythm on every eighth note from the first to last. It becomes dread-

fully monotonous, and the public, even the most uncultured, would enjoy it more were this objectionable rhythmic feature omitted.

Other objections are, the borrowing of classical tunes, except when they are parodied and made humorous—the endless use of Foster tunes and other American folk songs in the form of meaningless medleys, and, finally, the fact that so much of this music consists of a "verse" entirely lacking in inspiration, tacked on to a good refrain, to which the composition owes its life. Most of the music is melodically commonplace, of course, but it is enlivened and beautified to an extraordinary degree by the arrangers, who are, one might almost say, the actual makers of it. They must, of course, have a tune, and a good one, on which to hang their arrangement. The public must have a tune it can catch and likes to whistle and sing at work and at play. But the tune, as it comes out of the mind of the composer, is generally nothing but a tune. The arrangers say that, mostly, composers who know nothing about music make the most successful popular melodies. They play piano a little, perhaps, but have no knowledge of how to write down what they play. More often still they are singers, like the minstrels of old, and their inventions must be taken down by the arrangers from dictation.

They are then made up into all sorts of forms. The piano arrangement issued for sale is very simple indeed, made to suit the capacities of the average American amateur. But the player piano arrangements, the orchestra arrangements, are highly complex, and could not be written except by a skilled musician with a thorough knowledge of counterpoint, at least practical counterpoint, and a no less thorough knowledge of what Lampe calls the "symphony dance orchestra," a felicitous term. The arranger must make introductions, "vamps," interludes, three or four arrangements of the melody to be used as desired, and a coda. In the comic opera or musical comedy the arranger has to write the overture, all of the entrances and exits, dramatic interludes, and so on. All he gets is a set of melodies. Out of this he makes the work. And it may be true that the success of the work depends upon the attractiveness of the tunes; but if it fails the arranger gets the blame, though he gets little enough of the credit if it succeeds.

Yet one must acknowledge that the arrangers have made the great American popular music of the day. To them is due the credit of having done away with the old combinations of instruments and having introduced into popular music the "wind" (wood and brass) effects that have become in recent years more and more pronounced in classical music. The problem of the arranger was not an easy one. First of all he had to contend with the fact that, in popular orchestras, all of the instruments are supposed to play all the time. There are no rests. Then again, he had only a few instruments—frequently only one violin. Furthermore, instruments capable of playing inner counterpoints, such as the clarinet and cello, were either not loud enough to be properly heard or unsuitable, too difficult, or not of the proper tone color.

The solution is the American popular orchestra as it now stands—two or three saxophones, generally tenor and alto, sometimes soprano and bass interchangeable, violin, piano, two trumpets (not cornets), tenor trombone, bass tuba, banjo and drums. Sometimes two horns are also used, and occasionally a bass clarinet, of which, however, the tone is too dull in comparison with the saxophones for dance purposes. Of course in larger orchestras the usual strings are used. There are also other instruments such as an ordinary funnel played with a trumpet mouthpiece, slide whistles, and all sorts of traps, xylophones, bells, which play sometimes melody, sometimes harmony. The effect, for instance, of a bass xylophone provided with resonators and played with four hammers, is exquisite. The player holds two hammers in each hand and plays harmony. It is an effect worthy to be introduced into the classic orchestra. Saxophones and muted brass instruments already have found their place in the classic orchestra which will undoubtedly be expanded in the direction of color as time goes on. In the American popular orchestra several kinds of mutes are used on the trumpet and trombone, the latest being the "kazoo" mute, which gives much the same effect as that obtained by the children when they put a piece of paper over a comb and sing through it. It fits perfectly into the color scheme of the orchestra as now constituted. It may be added that a debt of gratitude is due the arrangers for having gotten rid of the cornet, the trumpet now being in universal use (B flat trumpet, not F). Also the B flat clarinet is almost universally used at present, the A clarinet only rarely being needed, thanks to the skill of the players.

Also the solo orchestra has arisen, a thing utterly unknown and unheard of in the past. The solo orchestra is a special combination of instruments controlled by some expert and owing its color to his taste and management. Among the solo orchestras there is no standardized combination of instruments, each leader or arranger having his own ideas and expressing his own personality. And they will not play the ordinary arrangement. They, each individually, employ an arranger to do their work for them (or the leader does his own arrangement) and assure that particular effect that they desire and which soon becomes known to devotees as characteristic. These leaders only occasionally "jazz" a piece, although most of us would think that all they played was "jazz." There is, however, a distinction, a real difference. Once or twice in an evening they "let themselves go," putting all the humorous touches possible into the music. But most of the music is decorously played from the special arrangements made by special arrangers and the color of it, musically speaking, is highly interesting and effective.

(To be concluded in next week's issue.)

O'Brien Under Friedberg Management

Donnell O'Brien, tenor, is another addition to the list of artists being managed by Annie Friedberg. Mr. O'Brien was born in Ireland, but came to this country at an early age and has had his entire education here.

Althouse Sings in Boston

Paul Althouse, Metropolitan Opera tenor, sang "Elijah" in Boston on Easter Sunday afternoon, and two weeks ago he appeared in "King Olaf" with the Bridgeport, Conn., Oratorio Society and in Chicago with the Mendelssohn Club.

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Takes pleasure in announcing the sole and exclusive management of Daisy Krey, the young American contralto, for the season of 1922-23.



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Miss Krey has one of those contralto voices of which one is quite sure that it will never sing off the key. Her high notes are clear and open and she sings with a welcome simplicity and absence of effort.—Katherine Lane Spaeth, New York Evening Mail.

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CHARLES HACKETT

The First American Singer to Be Engaged For Leading Roles at the Paris Opera

American Music Wins New Laurels By Hackett's Performance at Opéra

Tenor Is First of His Country to
Have Main Role at Great
Theatre.

The triumph of Mr. Charles Hackett, the American tenor, in "Rigoletto" at the Paris Opera on Saturday evening added another brilliant page to the record of a season without parallel in the history of American music.

Never before had an American male singer held a leading rôle on the boards of the greatest of French lyric theatres, and the event assumed a significance similar to the appearance of Mr. Albert Spalding as violin soloist with the orchestra of the Société des Concerts some days ago and to the production of Mr. Blair Fairchild's "Dame Libellule" at the Opéra-Comique. As in these two cases precedent was established in the most auspicious circumstances, a precedent of American participation in the most time-honored musical activities of Europe. The path has undoubtedly been made smoother by Mr. Hackett's superb work for all American singers of real talent who aspire to artistic consecration in France.

Artistic Performance.

The American tenor's interpretation of the part of the Duke, aside from its historic importance, deserves analysis as a purely artistic performance. It was an excellent exhibition of musicianship and fully entitled the singer to the splendid ovation which he received. The rôle is one of the most thankless known to the operatic tenor, presenting formidable technical difficulties and offering less than the usual chances for making an impression.

The Duke is as important to the action as Rigoletto himself, but this importance is not always recognized by the spectator. There is a tendency to focus attention on the baritone, even at the moments, as in the quartet, when the true, artistic centre of interest is the tenor. Then there is the most serious test of the air in the first scene. The tenor has no chance to warm to his work. He must attack a solo requiring consummate musicianship immediately after the rise of the curtain, before his contact with the orchestra is as perfectly established as it will be later, before he has really paced off the stage, as it were, and while he feels the restlessness of an audience still preoccupied with little matters of adjustment, not yet settled in a manner conducive to the enjoyment of the piece.

Test of Success.

To be able to grip his public at a moment so unfavorable psychologically is the great test of success in the part. Mr. Hackett was more than equal to it. From the first line, he held his auditory as if under a spell. The call for encore was immediate and insistent, and there was a moment when it seemed that it



MR. CHARLES HACKETT

would be difficult to continue without a third singing.

Thereafter, despite the excellent interpretation of the rôle of Gilda by Mme. Ritter-Ciampi and of that of Rigoletto by Signor Brattistini, the American was the commanding figure of the cast. The handicaps of the Duke's part seemed to vanish, so perfectly were they surmounted by the force of a remarkable temperament and a faultless technique.

Of that technique, too much can scarcely be said. It is the means by which one of the finest male voices is able to avoid the slightest appearance of strain or effort. It is like the skill in fencer which, gives a strong arm and a sharp blade their full thrusting force. Nothing could be more inspiring to the vocal student than to follow the manner in which Mr. Hackett reaches and holds a series of high notes without the shadow of a fault, and with an ease and grace worthy of all praise.

Acting Excellent.

Mr. Hackett's acting also deserves mention. Just as nature has given him a voice of extraordinary clarity and remarkable timbre, which he uses with intelligence and skill, so also he has the advantage of a handsome person and graceful manner, to which he gives additional force by a histrionic method which reveals careful self-criticism. In the rôle of Duke of Mantua, he seems for the moment truly a sovereign prince of the Renaissance, lordly, gracefully indolent, delicately and heartlessly gay. Three-fourths of the force of illusion carried by the production on Saturday was due precisely to Mr. Hackett's amazing fitness for the part.

Scored An Immediate
Triumph at His Debut
(as the Duke in
"RIGOLETTO")
On Saturday Evening,
April 8

The Notice Herewith is Reproduced Photographically from the
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of April 10, 1922

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Season of 1922-23

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"There's Music in the Air" around these parts, this being New York's annual Music Week.

Vaughan Williams, English composer, is coming over here shortly to direct the first American performance of his "Pastoral" symphony at a music festival. One hopes it will turn out to be a more interesting work than his "London" symphony.

The fact that Carl Fischer's fiftieth anniversary in the music publishing business took place last January has only just now come out. The occasion was observed quietly in the house through a testimonial and bronze tablet presented to the veteran head by the employees. Heartiest congratulations from the MUSICAL COURIER to Mr. Fischer on his golden business anniversary.

A Federal judge refused to restrain the publishers of "Kalua" from continuing to publish that popular number which, the publisher of "Dardanelle" alleges, was in part borrowed from that former favorite. It seems almost as if this judge must have known something about music. What has become of that case, by the way, in which another jurist appeared able to discover a resemblance between an operatic aria and a popular song which a musician would scarcely even suspect?

Look out for your laurels, Sara Bernhardt, Eleonora Duse and all ye younger and lesser stars of the drama! The "legit" is threatened with an operatic invasion. No sooner does Geraldine whisper to the Gerryflappers that it is quite possible her next appearance on Broadway may be under Master David Belasco, than Impresario Wagner counters for Our Mary by announcing that it is within the possibilities that she may be seen here next fall in Maeterlinck's "Pelleas and Melisande" without the Debussy music, and with the other Wagner dramatic star, Sidney Blackmer, as Pelleas.

The news that Arnold Volpe will head the Kansas City Conservatory of Music as musical director beginning next September is welcome to his many friends and those who have come under the influence of his work. Mr. Volpe is admirably equipped to take his post through his years of experience as a symphony conductor, violinist, composer and all-around capable musician. Moreover, those who will come in contact with him at the conservatory will find him a man of high principles. The association should prove a happy one. Best wishes to the new

musical director of the Kansas City Conservatory of Music and to that well established institution on his acquisition.

Julia Claussen recently listened to a children's concert, presented in Kansas City by the St. Louis Symphony Orchestra, and was prompted to tell a reporter of the Kansas City Times the following: "The way to kill 'jazz' is to create a great cultured city. I feel that Kansas City is doing something of immense importance, as I was deeply interested in watching an audience of children that could listen with such close, intelligent attention. This thing that you people in Kansas City are doing, in training the children to love the great works of the masters, is greater even than building with stone and mortar."

It is announced that Bruno Walter, who is coming over next year, has been invited by Walter Damrosch to conduct three concerts of the New York Symphony Orchestra, the first time in many years that that orchestra will have been conducted by any conductor not of the Allied nations. Bruno Walter is a native of Berlin and came into prominence, like Artur Bodanzky, as one of the disciples of Gustav Mahler. Incidentally, the statement issued by the Symphony Society is announcing Walter's coming was incorrect in calling him "director" of the Vienna Opera. He was one of the conductors there for a term of years, but never director.

H. T. P., of the Boston Transcript, has heard from Philadelphia that the Chicago Opera Association is casting eyes toward that city of brotherly love with the idea of substituting a season there for the annual one in New York. He adds: "As yet these plans are tentative; but if they ripen, why should they not be broadened to include Boston as well? One opera company—the Metropolitan—for New York; another for the other three major cities seemed the wise and profitable arrangement for America. Yet in all probability not a Bostonian will lift a hand to further such a project. It is easier to say twice a week: 'I wish we had opera.'"

MRS. ROSE GRAINGER

Nobody in the musical world is more widely known or more generally liked than Percy Grainger. Sympathy from all goes out to him in the terrible loss that he has suffered in the accidental death of his mother, for the relations between him and her were of a closeness and warmth such as are rarely continued between mother and son in adult life. Mrs. Grainger, herself a musician of no mean order, and his first teacher, early detected the unusual talent in her son and devoted herself to its development. After the possibilities of music education in his native Australia had been exhausted, it was she who took him to Frankfurt, oversaw his studies there and then went on to London where in 1901 he began the career which has been so brilliant, a career that could not have attained its proportions without the constant aid and encouragement of his mother. She lived with him always, smoothing his pathway and helping him with advice and wise counsel. There was a touching affection between them. That, owing to the severe illness, from which she had not fully recovered, he was unable to see her before leaving for the coast, will have made the blow especially hard for Mr. Grainger to bear. No one who had come in contact with Mrs. Grainger could fail to realize her qualities of charm and to admire the unselfish devotion with which she gave herself to aiding the work of her son, a devotion that was returned in full by him.

THE NINTH

A re-hearing of the Beethoven Ninth after several years confirmed in us once for all an opinion which has long been forming, viz: that, far from being the crowning glory of symphonic music and the greatest masterpiece of the greatest master, it is, on the contrary, one of the weakest of his works. Were it not indeed for the marvellous second movement, the so-called scherzo, none of it would represent Beethoven at his best. This swan song no more represents the greatness of Beethoven than "Parsifal" does that of Wagner. We have never been able to understand the species of self-hypnotism, which, because the Ninth is the longest Beethoven symphony and calls for larger forces than any of the others to perform it, appears to convince so large a part of the listening world (and especially the German element) that the Ninth is as large spiritually as it is, so to say, physically. The first movement does not compare with several other of his first

PREDICTION

Chicago, May 1, 1922.—It is the firm belief of this clairvoyant of the MUSICAL COURIER that by the time this telegram appears in print it will have been announced officially that Giorgio Polacco is to be artistic director of the Chicago Civic Opera Association for the season of 1922-23; that Clark A. Shaw has already been appointed business manager, and that no general director will be selected. President Samuel Insull or Director Max Pam will have directorial authority given him by the board of directors. It is also likely that Edith Mason will not be with the Chicago company next season, but she may sing at another American opera house.

(Signed) RENE DEVRIES.

movements. It is not at all in the class with those from either the third or the fifth symphony. The third movement is long and dreary. The second theme is indeed a lovely tune (the first, by the way, is a first cousin to the slow movement from the "Pathétique Sonata") but Beethoven does not develop it as he would have in his young and vigorous days. And even in the splendid performances given it by the Philharmonic Orchestra and the Oratorio Society's chorus under Mengelberg's expert baton (his sixty-third or sixty-fourth performance of the work) the choral finale, with its impossibly high writing for the voice, sounded no better than it usually does. The fact that Beethoven chose this particular tune—far from one of his best ones—upon which to build up the concluding movement convinces one that the mighty genius was not at the height of his powers when this final work was written. Without doubt the gradual increase of the malady from which he died only four years later, combined with his complete deafness, had taken him beyond the pinnacle of his creative development and weakened his critical judgment of his own work. Needless to say this is not written for the purpose of criticising the Ninth symphony. It is set down here merely to point out that to proclaim it the great masterpiece of all masterpieces is the best way to do a disservice to the memory of the immortal composer.

MUNICH DEFENDED

Answering an editorial which recently appeared in these pages, accusing Munich, the Bavarian capital, of holding up the strangers whom it invites to come to it for the annual operatic festival and the Oberammergau play, our correspondent in that city, Albert Noelte, writes as follows:

Finally I should like to make a plea in behalf of our good city of Munich, whose hospitality to foreigners is rather hard hit by an editorial in the MUSICAL COURIER of March 22.

It is true that foreigners entering Bavaria are subjected to some inconvenience, especially regarding passports. But it has to be considered that we are constantly threatened by a flood of unwished-for elements from the East, by an invasion of Bolshevik agents, who threaten to rouse again the hardly quieted political waves to riotous turbulence. Munich has experienced all the sufferings Bolshevism carries in its wake and it may be we have become a bit over-anxious and that underlying-officials have made deplorable mistakes. Overofficialness, however, is something which especially the Bavarian native abhors, no matter if he or someone else is being molested by it. Therefore the judgment passed upon us seems rather hard and a bit too general.

It is also true that foreigners arriving in Munich are being held up for a tax for the privilege of staying. But the expenses of running a city like Munich with its multitude of public institutions have reached an enormous height and cannot be carried alone by the native inhabitants. And since all foreigners coming here may benefit by our really fine, well-kept public institutions, it seems, in consideration of the financial sacrifices which they afford, but fair that the expenses be sustained by all. I do not know if this is political argument of convincing force, but it may seem a fair one to all who know and appreciate the real situation. If mistakes are made by overofficials, they are surely regretted and an appeal rectified by the real authorities. For the rest, Americans may be assured of the unchanged hospitable spirit of Bavaria's capital city.

All right, Mr. Noelte! You are quite right to plead for your own city. But having lived in this country for years and had your musical education here, you know how annoying it is to an American to be "done." And inviting strangers to come inside the gates, then charging them for permission to come, demanding three times what the natives pay when they get there and making them pay petty little taxes for the privilege of staying there, is the American's idea of being "done." We shall not be surprised if Americans shun Bavaria this season.

VARIATIONETTES

By the Editor-in-Chief

We know at last why the prima donnas and some of the pianists are so proud, for does not the Eighth Psalm read: "When I consider thy heavens, the work of thy fingers, the moon, and the stars, which thou hast ordained; what is man, that thou art mindful of him?"

Much amusement was created by the letter of Mr. Buzzi-Peccia, published in this column last week, in which he suggested the installation of an electrical clapping machine at the Metropolitan to take the place of the present human paid claque. Of course modern invention should supplant in everything the crude methods of other days, but such an ancient institution as the claque ought to be treated with some degree of respect and veneration. Most persons do not know how old the claque really is. Its inventor was no less a personage than Nero, who not only put to death all who failed to applaud his performances, but also organized a legion of 5,000 horny palmed and leather lunged young men, whose duty it was to cheer and applaud the Emperor. Suetonius spoke of the applause for Nero as consisting of three kinds: "Bombus," or a muffled and continuous noise; "testae," which was a real hand clapping, and "imbrices," uproarious enthusiasm. The regular applause was done by striking one palm against the other, or by beating the palm of the left hand with the fingers of the right, or by striking together the backs of both hands. Finger snapping, such as is done by Spanish dancers to render the sound of castanets, also was a form of applause. Another part of the Roman claque's duty was to shout at the appearance of Nero, "Hail! Hail! How fair thou art! Thou art August! Thou art Apollo!" In the meantime Burus and Seneca were in the habit of motioning to the regular populace to join in the "enthusiasm." These are valuable suggestions for our opera singers, and there is no reason why they should not follow the example of Nero in at least this one thing.

From the Miami (Fla.) Herald of recent date one learns that at the Junior Music Club composition contest there, Alice McGhee won first prize with the "Mana-Zucca Glide."

"Zip" communicates zippily: "A professor of psychology at the University of Pennsylvania says that while brains are helpful, they are not necessary. I knew that when I first began to read about the salaries of opera tenors."

Sir Conan Doyle's statement: "After death there are three days of absolute rest." We wish the story of why Geraldine Farrar left the Metropolitan would die.

What was to be expected is happening in Paris, where, as the MUSICAL COURIER has reported, Wagner is the order of the day operatically, or, as the Boston Transcript puts it: "Wagner is readily re-establishing himself as the 'bread-winner' of the Opéra in Paris even as in the years before the war. No pieces in 'the standard repertory' are more assured of profitable audiences than are his. 'Rheingold' for which the Parisians have a curious liking, and 'Die Walküre' are in current performance; while 'Parsifal' and 'Lohengrin' are on the way to restoration. Even the d'Indys of French music consent to Wagner."

That chap who discovered "cold light" is no real inventor, for we saw the same frozen glint in the eye of the first newspaper employer whom we ever asked for a raise of salary.

Of what educational value is grand opera after all? During the very last performance at the Metropolitan we heard an usher in the lobby humming "Ka-lua."

Many young and other Americans are going to read the recently published "Life of George Westinghouse" (Charles Scribner's Sons) who never will know that a man named Haydn ever was in the world.

On the other hand, no one really cares whether the time eventually will answer the headline of the Tribune critic in his column of last Sunday: "Who Wrote the Libretto of 'Cosi Fan Tutte'?" Should he

be discovered, and still alive, he deserves a light jail sentence.

We have a sad and dreadful suspicion that, outside of "Samson and Delilah," the works of Saint-Saëns soon will disappear into the place where those of Mendelssohn, Rubinstein, Henselt, Raff, Goldmark, Meyerbeer, and Moszkowski are resting.

Apropos, a new life of Saint-Saëns by Arthur Hervey has just been published by Dodd, Mead & Co. The same persons heretofore mentioned whose existence will be spent without knowledge of Haydn may be expected to remain similarly ignorant about Saint-Saëns, one of the most gifted, brilliant and versatile mentalities the world ever has known.

Editor Variationettes:

Upon my recent visit to Anniston, Ala., a prominent vocal teacher of Montgomery told me the following:

"It was during a lesson with a young lady vocal student and she was studying Charles Wakefield Cadman's 'A Moonlight Song,' your own lyric running as follows:

'The moonlight shimmers thro' the vine
That to my porch is clinging'

but the said student did not seem to notice that she sang as follows:

'The moonlight shimmies thro' the vine.'

"Of course I made the request that the next time the moonlight made such an assault upon the dignity of a poor poet like myself, that I should be present, for I was sure it was under the influence of 'moonshine.'

Yours for phun,

JOHN PROCTOR MILLS."

From M. B. H. written on a piece of brown grocery paper: "I reported to you recently about the rising price of onions. Well, they have dropped again, from 50 to 80 per cent. Isn't it lucky that this happens just as the Opera closes? By the way, the first bunched rhubarb of the season is 4 to 5 cents a bunch, wholesale. Maybe you could tell Gatti-Casazza to lay in a good stock for the beards of the priests and prophets in 'Aida' and 'Samson and Delilah' next winter. The spinach they have worn heretofore is quite expensive."

A contemporary rises to ask whether a sack-but is a one-button sack? Yes, on the same theory that the receptacle one shakes salt out of, at the table, is a psaltery.

A grand opera written by King Solomon has been discovered by impresario Raoul Ginsbourg and produced by him at Monte Carlo. This seems to prove that Solomon was not so wise after all, unless he had no prima donnas among the 700 Mrs. Solomons.

Mrs. A. T. King is the oldest member of the MUSICAL COURIER staff, both in age and in length of service. She is over eighty. However, no one ever gets truly old on the MUSICAL COURIER. To show how youthful Mrs. King really is, we offer in evidence her note of April 22, as below:

Dear Mr. Liebling:

"Music Hall" won the Grand National race at Liverpool, England, recently.

Sincerely,

A. T. KING.

If the truth were known, Mrs. King probably is betting on Morvich for the Kentucky Derby, as we are.

Rocky Mount, N. C., April 16, 1922.

Dear "Variationettes":

Your apology for inserting that "unmusical article by Baron Rosen from the Saturday Evening Post was hardly necessary, to my humble way of thinking, because the average musician needs light and a plenty of it, on political affairs I regret to say it, but the great majority of musicians are absolutely ignorant as to why or how the Wilsons, the Lloyd Georges, the Clemenceaus, etc., are able to befuddle millions of people to shed rivers of blood. I have been associating with musicians all my life and I find that the greater the artist musically the more and greater is his ignorance about things in general and things political in particular. Hence you deserve all kinds of credit for inserting such very timely reading matter for the average musician surely needs it. Who is this Baron Rosen?

Yours very truly,

L. G. SHAFFER.

The saying that "There is no short cut to art," does not take cognizance of Artur Bodanzky's very abbreviated versions of the Wagner operas as given these days at the Metropolitan.

Anna Fitzu was invited to make a speech at the Mundell Club in Brooklyn last Saturday. Her sub-

ject was "The Importance of Musical Clubs." Miss Fitzu had been up rather late the evening before with some friends around the convivial poker table and she says that it was difficult for her not to open her address by saying: "Clubs are very important, but, oh dear, how much more important was the spade last evening which didn't arrive after I had raised the pot on a four flush."

The sensationally successful season revival of Gilbert-Sullivan light opera has just come to a close in London, with 4,000 persons turned away from the final performance. Whenever a Gilbert Sullivan revival turns out to be profitable, nearly everyone arches eyebrows, looks at everyone else in surprise, and says grudgingly: "What do you think of that?" The immortality of the Gilbert-Sullivan works should not occasion surprise. They survive just as Beethoven's symphonies and Wagner's music dramas survive. The reason for their longevity is that they are the best of their kind.

Do you remember that Deems Taylor said he considered "La Donna e Mobile" from "Rigoletto," a trashy tune, that we quoted his utterance in this column, and that our MUSICAL COURIER colleague in Europe, César Saerchinger, wrote to us all the way overseas, giving us fits for giving Deems Taylor praise for giving courageous utterance to what he believed? Well, without trying to prove Taylor, Saerchinger, or ourself either right or wrong, we reprint what the New York Times (April 30) published from its musical correspondent in Paris, regarding the debut there of Charles Hackett, at the Grand Opera:

The tenor appeared April 8 in "Rigoletto," thus described by one of the American dailies published in English in Paris:

"Mr. Hackett's Duke was a revelation to hundreds in the audience, particularly to those Latins who persist in the belief that America is an arid waste so far as music is concerned, and to whom it causes such visible pain and anguish to admit, however slightly, that America has ever produced an artist in any wise worth listening to or considering."

"Of course everybody waited for the 'Donna e mobile' in the last act. As Mr. Hackett sang it, it was one of the few times I did not wish it had never been written!"

And do you remember what Sousa said, about jazz being "dance music for cripples?" Very well; here comes Ludwig Lewissohn, in his newly issued book "Up Stream," a sort of challenge to a certain kind of Americanism, and in one place he remarks about our latest popular songs:

Has any other people ever expressed its Dionysiac mood so spiritlessly as in jazz, the new dances, the common cabaret? And yet . . . listen well to this raucous, syncopated music—not music so much as sheer, rude rhythm—like the stamping feet and clapping hands of rude, old orgiastic folk-dances. Now and then, in the tunes, you come upon a vain and melancholy cry—a cry of torment, a cry of liberation. Read the words of the popular songs—sung in a million parlors every evening by shop-girls, typists, laundresses, even college girls to their "beaux." They are illiterate and vulgar and indescribably mean. But what imperious instinct cursed and beaten into hiding will not show the ugly marks of the slave? The choruses of these songs are ugly because they dare not be beautiful, stealthy because they dare not be frank. But in dance and song and ragtime there is a craving for rhythm—the rhythm of the world that is sex and poetry and freedom. It is an ugly, hoarse, tortured rhythm—like the dancing of a crippled child.

On the other hand, Alfredo Casella, the famous Italian modernistic composer who visited this country recently, returned to his native land and told interviewers: "Without a doubt, the United States within a century will have a magnificent national art. I was greatly impressed by the Indian music and the negro 'jazz,' music of a most modern type and interesting in the highest degree."

We have received a membership card and an insignial button from the Sacramento Days of '49 Whisker Club. Being ineligible for membership at present and not desirous of changing the Grecian smoothness of our countenance, we have passed the matter on to H. O. Osgood, our trusty aide-de-office, who possesses in luxurious abundance the primary qualification for joining the hirsute Sacramento organization. When H. O. O. received our gift he merryjested: "Oh, I fall hair to it, do I?"

Willie—"I want to go to some of those 'Pop' concerts."

Nillie—"Why?"

Willie—"Well, that's the kind where you can pop in and out, aren't they?"

Willie's English cousin says that they call them "Pop" concerts because of the ginger pop consumed there.

LEONARD LIEBLING.

CRITIC SPEAKS BY RADIO

"If we are to have real native American music, we must begin with the little children," Herman Devries, music critic of the Chicago Evening American, told an audience of probably one hundred thousand in a talk over the radio at the formal opening of the Westinghouse Station in the Commonwealth Edison Building, April 1, speaking at the invitation of Morgan L. Eastman, musical director of the Westinghouse musical concerts. Mr. Devries' talk in full follows:

In introducing the concert of the evening, in which I understand, the artists are all Americans, it has been suggested that I talk of American music. Rather, I beg to talk of the music of Americans.

Some people have declared that Americans are not musical; that they are cold and hard and care nothing for art. That is not true. The native American may not be a musician, but he loves music. Music is everywhere. Americans make most of the musical instruments made in the entire world. Musical instruments of some kind are to be found in the great majority of American homes. Americans buy phonograph records and player piano rolls by the millions and work them overtime.

The movie houses, the candy shops, the restaurants, clubs and all places where Americans gather have music. Very often it is poor music, and even bad music, but it is music.

In the season in Chicago and other large cities the opera performances are crowded, concerts are attended by large audiences, and even in the smaller places mediocre artists draw good crowds. Americans love music, but they let some one else make it for them.

Too often they waste that love on an unworthy object, but that is not their fault. Understanding is the essence of love and so they love the music they can understand.

Then: why is it we have no real American music? Every inducement to stimulate the creative force among American composers is put forth. Prizes for compositions are offered by leading philanthropists, contests are organized and the symphony orchestras are open to native talent. But serious attempts to put on programs of nothing but American compositions have met with apathy by the public. American composers as a class are still in the formative period. In the colloquial term of the day, "they have not arrived."

American children are not taught a taste for good music. They merely acquire their musical tastes as they grow up. They want music and they do not know the good from the bad.

We do not let our children acquire their religion or their morals or their speech in that haphazard way. These things are taught the child in his home by his parents as early as he can understand. Why not teach him his music in the same way?

The development of a child's musical sense should and can be begun as soon as he is able to understand anything. Even before he can talk, he can hear, and the germ of correct musical values may be implanted.

If the American love for music is to be made discriminating, this familiarizing the little ones with the best in music must be done early. If we are to have great American artists and composers, and a discriminating American public—in a word, if we are to have real native American music—we must begin with the American children. Teach them right habits in music, as you teach them right habits in the other phases of life.

"Bring up the child in the way he should go, and when he is old he will not depart from it," is an adage as true in music as it is in morals.

THE METROPOLITAN

The esteemed American in a special article on next season's Metropolitan program stated that the opening performance would be "L'Africaine," with Jeritza and Gigli in the leading roles. Except for the facts that "L'Africaine"—if given at all next year—will not come until the end of the season, and that Mme. Jeritza will not sing in "L'Africaine"—the American is quite correct. About as correct as it was in the names of some of the German singers, calling Bohnen "Bonn" and Taucher "Fauchs." If all, or even most of the rumors flying about turn out to be true, it should be a very interesting season. "Siegfried" and "Meistersinger" are to be revived (with Eddie Johnson as the tenor, it is said.) "Tannhäuser" seems to be sure and so is "Der Rosenkavalier." "Mona Lisa," by Max Von Schillings, is on the tapis, but may perhaps hold over to another season. "Butterfly," one hears, is to descend upon Lucrezia Bori, with Galli-Curci as a possibility for a few performances, while the mantle of "Carmen" will fall upon Florence Easton, who has already proved her worth in the part, with one or two performances promised to the German singer, Sigrid Onegin. Chaliapin, it is understood, will be here for twelve performances, which are likely to be divided evenly among "Boris," "Mefistofeles" (Boito), "Don Carlos" and perhaps "The Barber of Seville," or instead, it is hinted, "Ivan the Terrible."

The make-up of the German contingent that is coming seems to be pretty well established, the names mentioned being Barbara Kemp and Delia Reinhart, sopranos; with a chance that Maria Ivogun may be taken for some special performances; Sigrid Onegin, contralto; Kurt Taucher, tenor; Schützendorf and Bohnen, baritones; and Paul Bender, bass-baritone. Of singers not German it is credibly reported that Edward Johnson, who was

born in Canada but has made his career entirely in the United States and Italy, will join the ranks, and one of the younger Italian tenors, Lauri Volpi, is said to be coming for part of the season.

Mr. Gatti-Casazza will, it is presumed, make his usual preliminary announcement before sailing for Europe in the early part of May.

N. F. OF M. C. MAKES CHANGES IN YOUNG ARTISTS' CONTESTS

The Official Bulletin of the National Federation of Music Clubs carries the following changes and additions to the rules governing the Young Artists' Contests:

Contestants must enter in their own STATE Contest.

All contestants must be native born or of naturalized American parents. If studying in another State, but being even partly supported by parents or friends in the Home State, they are eligible to enter only in the State from which they receive their maintenance.

Anyone supporting himself entirely in another State may enter from that State without any specified period of residence.

Contestants in voice must be between the ages of twenty and thirty years; contestants in violin and piano must be between the ages of sixteen and thirty years.

Winners from the State Competitions must receive from the judges a final average of eighty-five per cent. before entering the District Contest; winners from the District Contest to the National Contest must have an average of eighty-five per cent. If the difference in the grade is only a fraction of a point between two (or perhaps three) contestants, they must have another hearing of the same numbers before different judges.

All contestants must obligate themselves to enter the District Contest, should they become State Winners; District Winners must obligate themselves to enter the National Contest; a National Winner must promise to put himself under the management of the National Federation of Music Clubs, if desired.

Any young artist having placed himself or herself under professional management, is not eligible to enter the competitions of the National Federation of Music Clubs.

Instead of contestants making their own selections from a published list of compositions, as in preceding contests held by the National Federation of Music Clubs, they must give specified or required numbers and also have in reserve, compositions designated in the printed official list.

The paragraph of particular interest in this is that one making any young artist already under professional management ineligible for the N. F. M. C. contests. In the New York State contest of 1921, the vocal competitions, both for men and women, were won by professional singers, both of whom withdrew, so that New York was represented in the national contests by the young man and woman who had won second place in the State contests. This was an injustice all around.

The paragraph in regard to the attainment of an 85 per cent. mark by the contestants in State and district contests is also of interest. There were contestants, district winners, in the last national contest who had no business there, their lack of talent reflecting seriously upon the district which sent them.

The 85 per cent. minimum is an excellent thing. It would be interesting to know, however, if the system of scoring points as heretofore prescribed by the Federation still remains in force. It was antiquated and incorrect, the value put upon the various branches of an artist's equipment being entirely out of the correct proportions.

BOSTON MOVES

H. T. P. in the Boston Transcript notes that the Boston Symphony concerts are not to begin next season until the middle of October instead of at the beginning, as the custom has always been heretofore. He also suggests that it is high time to abandon eight o'clock as the hour of beginning. "From the earliest times the evening concerts of the band have begun at eight o'clock. It was the custom in the early eighties to go at that hour to hall or theater; to it the subsequent departure of homeward suburban trains was timed. It is not the custom of 1922 to seek the pleasures of playhouse or concert room at eight o'clock. Eight-fifteen, eight-twenty, in some cities eight thirty has become the usual hour. Even on the railroads of New England time tables have changed once or twice since 1881; while a well advised suburban public now prefers automobiles and trolley cars as homegoing means. In city after city of the United States there are symphony concerts on Saturday evenings. Nowhere but in Boston do they begin at eight. Elsewhere eight-fifteen is nearly the universal hour."

True, eight o'clock (as some will say) was the hour of "old Boston"; but unless these upholders of tradition yield timely, eight-thirty will become the actual hour for the concert hall of a Boston quite willing to be new."

FAIRCHILD VISITS AMERICA

Blair Fairchild, the American composer, who has resided for many years in Paris, has just come to America for a short visit. He will remain for a few days in New York and then go to the West, not returning to Paris probably until the early fall. Mr. Fairchild is one of the few American composers who has had a real success with his work in Europe. His ballet, "Dame Libellule," which means "Lady Dragonfly," was given for the first time at the Opera Comique in Paris this season and has proved such a success that it has been decided by the management to place it in the regular repertory. This means that it will continue to be performed in coming seasons and is an honor that is rarely conferred upon any work. Certainly it is the first time that any such honor has been conferred on a work by an American.

Mr. Fairchild has also written a large number of chamber music compositions and works for solo instruments which have been performed frequently in Paris and in various parts of Europe, and it is a great pity that, simply because the composer is not willing to push himself, these works have not been given in America. As he says himself, the works are published and those who wish to give them may do so. It is certainly one of the great weaknesses of every endeavor in this country looking toward the propagation to American music that such endeavor is almost invariably sectional and almost nobody takes the trouble to look diligently for works of merit by American composers which may be performed whether their composers are willing to push them or not. Some composers, like Mr. Fairchild, have too much dignity and are too retiring to beg for performances.

Mr. Fairchild is greatly interested in the progress of American music and the question of the American idiom. He would, like the rest of us, like to know what American music is and what it will ultimately be when it arrives at its full development. One of his expressed opinions is exceedingly interesting and that is, that musical idiom moves in cycles. He points out that there was a period when nearly all music was of the nature of Bach; then music changed until it was all of the nature of Mozart, Beethoven and the other composers of that time. During the Wagner period most music was more or less Wagnerian, and now it appears that nearly all music is slightly influenced by the style of Debussy. He considers that it is quite natural that American composers of the day should write in this same style, or at least in a style somewhat influenced by it, and that that does not necessarily prove any lack of Americanism or of foreign influence.

Mr. Fairchild also tells us that the youngest school of present day France has abandoned the Debussy style and is adapting a style chiefly notable for its vigor and energy—a style more or less heroic. It must be added that Mr. Fairchild has a very strong belief in the future of American music and expects the day to arrive when it will perhaps be one of the best, if not the best in the world.

CARUSO MEMORIAL

What is the matter with the Caruso Memorial Foundation? The interest in it appears very lukewarm. The various affairs that have been held in and about New York have by no means attracted the patronage that was looked for, and, despite the long list of well known names that graces the Foundation stationery, it seems that money is not flowing in in anything like the amounts expected. Perhaps the lack of anything more than a very general statement of the purposes for which the memorial fund is to be raised partly accounts for the indifference, also the fact that one great fund—the Juilliard—already exists, the income from which will eventually be applied to exactly the sort of work the Foundation proposes to undertake. It is significant that at the state convention of the Alabama State Federation of Music Clubs, a branch of the N. F. M. C., the delegates turned down a suggestion to contribute to the Foundation in favor of a similar fund already established for the benefit of local musicians. How much has the Foundation taken in up to date? Enough to pay the running expenses? And is there any indication that the huge amount aimed at will ever be secured? An appropriate memorial to Caruso is something he richly deserved and something well worth working for. It would be too bad to have a big project such as this, designed in his honor, fizzle out for one reason or another. To repeat the opening question: What is the matter with the Caruso Memorial Foundation?

LOUISIANA M. T. A. HOLDS ELEVENTH ANNUAL MEETING

The eleventh annual meeting of the Louisiana Music Teachers' Association took place April 20, 21 and 22, at Alexandria. Thursday morning was devoted to registration; the address of welcome by Mayor Foisy, of Alexandria, to which Anna Van Dan Berg, of New Orleans, president of the association, responded; followed by music of Chopin and Schumann, given by M. F. Dunwoody, of Louisiana College, Pineville, and a meeting of the parish presidents. These presidents are Acadia, Edwina Rogers, Crowley; Ascension, Mrs. W. A. Poche, Donaldsonville; Avoyelles, Mrs. C. J. Pope, Bunkie; Beauregard, Lucile Singleton, DeRidder; Bienville, Mrs. G. W. Field, Arcadia; Calcasieu, Mrs. E. B. Wrong, Lake Charles; Caldwell, Myrtle Rodgers, Grayson; Claiborne, Mrs. H. L. Smith, Homer; DeSoto, Mrs. W. G. Ricks, Mansfield; Baton Rouge, H. W. Stopher, Baton Rouge; Grant, Lorena Hurd, Colfax; Iberia, Alice Jeffreys, Jeanerette; Jefferson Davis, Shirley Heichelheim, Jennings; Lafayette, Elizabeth Talley, Lafayette; Lafourche, Pauline Chol, Thibodaux; LaSalle, Mrs. O. A. McIntyre, Good Pine; Lincoln, H. D. Wilson, Ruston; Morehouse, Lizzie Connell, Bastrop; Natchitoches, Frederick Cooke, Natchitoches; Orleans, Blanche McCoard, Audubon Boulevard, New Orleans; Ouachita, Orlean E. Forbes, Monroe; Pointe Coupee, Mrs. Churchill, Lakeland; Rapides, Mrs. F. E. Russell, Alexandria; St. Charles, Marie Martin, Hahnville; St. James, Claire Trudeau, Gramercy; St. John the Baptist, Mrs. P. E. Edrington, Reserve; St. Mary, Mrs. C. S. Gray, Morgan City; Tangipahoa, Mrs. F. Tilley, Hammond; Terrebonne, Margaret Smith, Louma; Vernon, Mrs. E. C. Tomlinson, Leesville; Washington, Mrs. N. S. Young, Bogalusa; Webster, Mrs. Tompkins, Minden.

In the afternoon there was a public school music conference, at Central High School, at which an interesting program was presented under the direction of Mary Con-

way, New Orleans; Mildred Eakes, Alexandria; Lillian Gerow, Natchitoches. The discussions were led by Mrs. O. J. Brennan, New Orleans, and Ruth Stodgill, Lafayette. A concert and community sing occupied the evening.

FRIDAY, APRIL 21.

Friday morning was occupied with a piano conference, papers being read by M. J. Dunwoody, Pineville; Mrs. I. B. Collier, Alexandria; Carrie Wallace, Baton Rouge, and the discussions led by Mrs. Golding Thompson, Alexandria; Elizabeth Talley, Lafayette; Mrs. J. W. Coley, Vinton, and Mrs. F. E. Russell, Alexandria. In the afternoon there was a community program. J. P. Turregano, of Alexandria, read a paper on "What Music Is Doing for Business," and Lilla Belle Pitts, of Dallas, presented a paper entitled "Music an Essential in Education." Katherine Channelle, of Lake Charles, gave an interesting talk on "Coordinating Community Interests." Margaret Jones completed the program with a piano solo. That evening there was a Parish High School Rally.

SATURDAY, APRIL 22.

Saturday morning was occupied with a voice and organ conference at which papers were read by Mrs. E. Welton Jones, Shreveport; Iris Burgess, Pineville; Mrs. Arthur Schutzmann, Baton Rouge; Mamie Molony, New Orleans. The discussions which followed were led by Mrs. M. LeBlanc, Baton Rouge; Mrs. C. S. Churchill, Lakeland; Prof. A. Deeks, Alexandria. Mrs. Oscar Melton completed the program, with Landon Ronald's prelude and Hageman's "At the Well." There was also a business meeting.

In the afternoon a matinee musicale and tea at the country club together with a sight seeing drive occupied the time of the delegates. The convention program was completed with a piano recital by Giuseppe Ferrata, assisted by Virginia Westbrook, soprano. H. F.

dam Theater. The company, under the direction of Leo Feodoroff, left Russia in 1918, and since that time has visited the principal cities of the Orient, landing in America last December. Several operas that have never been given in New York are on the list of the first week's repertory, which is as follows: Monday, "Mermaid" or "Russalka," by Dargomizsky; Tuesday, "Tsar's Bride," by Rimsky-Korsakoff; Wednesday, "Pique Dame," by Tchaikowsky; Thursday, "Boris Goudonoff," by Moussorgsky; Friday, "Eugen Onegin," by Tchaikowsky; Saturday matinee, "Demon," by Rubinstein; Saturday night, "Snegourouchka," by Rimsky-Korsakoff. The company consists of principals, chorus, orchestra and ballet, from the principal theaters of Petrograd, Moscow, etc., and is the first all Russian opera company to appear in New York.

John Steel to Make Spring Tour

A short spring tour, which will end the latter part of May, will conclude John Steel's season. May 5 will find the tenor in Fort Wayne, Ind., after which he will appear in Toledo, Columbus, Akron, New Castle, Pa., and several other cities throughout Ohio and Pennsylvania. After his tour Mr. Steel will go to the Maine woods for a little relaxation until July 4, when he is to give a concert at Hershey Park, Pa. Fred C. Hand, of Reading, Pa., has arranged with Mr. Steel's manager, Bradford Mills, for three holiday concerts there this year. Geraldine Farrar will appear on Decoration Day, John Steel on July 4, and Gall-Curci on Labor Day.

Jerry Jarnagin will accompany Mr. Steel and also play two groups of solos. The tenor's program for his spring tour follows: "Amarilli, mia bella," Caccini; "Vittoria, mio core," Carissimi; aria, "Ne pouvant reprimier" ("Herodiade"), Massenet; "Chanson du Coeur Brise," Moya; "Bergere legere" (Bergeret, eighteenth century); "A la Claire Fontaine" (French-Canadian); "Jeune Fillette" (Bergerette, eighteenth century); "Stornello," Cimara; aria, "Questa O Quella" ("Rigoletto"), Verdi; "Ah! Moon of My Delight" ("In a Persian Garden"), Liza Lehmann; "Under the Roof Where the Laughter Rings," Gitz-Rice; "A Rose, a Kiss, and You," Arthur; "A Short Cut," Trotter; "The World Is Waiting for the Sunrise," Seitz; "If You Only Knew," Fleeson; "Bon Jour, Ma Belle," Behrend, and "Rose of My Soul," Steel-Jarnagin.

Virginia Rea to Sing in St. Louis

Virginia Rea is to give two concerts, in East St. Louis on May 15 and in St. Louis May 16.

Alice Nielsen's New York recital has been postponed to May 14.

Sir Henry Hyman is suffering from an attack of angina pectoris.

The Montreal Grand Opera Company has opened successfully a season of eight weeks in its home city.

An appeal is being made for contributions to be used in behalf of the foundation of a National Conservatory of Music.

The management of the Stadium Concerts has engaged the entire Philharmonic Orchestra for this summer's series.

Sergei Klubansky will teach at the Cornish School, Seattle, Wash., beginning July 10.

Mrs. A. K. Virgil was a visitor in New York last week.

Daisy Jean has been made an honorary member of the David Bisham Club.

Anne Roselle will sing in opera at Ravinia Park this summer.

Lada, the famous American dancer, left Seattle on May 1 for New York.

Muratore was advised by his physician to call off future singing engagements and take a complete rest.

Grace Northrop will sing in oratorio, give recitals, and teach in California during July and August.

Carl M. Roeder's piano pupils are giving five separate recitals in New York, Newark and East Orange.

Pavlowa's engagement at the Metropolitan was extended several days.

Edwin Grasse played his new violin concerto with the Johns Hopkins Orchestra in Baltimore on April 25.

The Kronold Memorial Concert will take place at Carnegie Hall this coming Sunday evening, May 7.

During May and June Francis Stuart will conduct singing classes in New York.

Wanamaker's Music Week was devoted to novelties under the auspices of organists' associations, etc., centering around the new organ.

The Wolfsohn Musical Bureau has just launched a new quartet which will take the name of Quartet of Victor Artists.

The strike of the London Orchestra players has been settled by arbitration.

Florence Easton will sail for Europe on May 27.

The Scotti Opera Company is on tour again.

It is reported that Father Lorenzo Perosi, former conductor of the Sistine Chapel Choir, has lost his mind.

Chaliapin will appear in twelve performances at the Metropolitan next season.

The Russian Grand Opera Company will open its first New York season at the New Amsterdam Theater on May 8.

Harold Bauer has gone to Europe; he will return to America early in December.

Louise Baer, soprano, will give a concert in Harrisburg, Pa., Tuesday evening, May 9. G. N.

THIRD ANNUAL MUSIC FESTIVAL AT NAVASOTA

Navasota, Tex., April 24.—The third annual music festival, inaugurated and sponsored by the Music Study Club, took place April 15 to 19. This annual event has enjoyed a success which has pleased the leaders in this movement and this year marked a steady progress that is most encouraging. Committees are appointed each year to work out the various programs which for the most part have been given by local talent. This year out of town musicians contributed a program. The chairmen for 1922 were Mrs. H. H. Knox, president; Ira Blackshear, music memory contest; Mrs. S. J. Emory, sacred concert; Julia D. Owen, music study club concert; Edna Leake, guest program; Miss Owen and Mrs. Emory, choral directors; Nettie Brosig, prizes, and Mrs. Paul Freeman, printing. An unusual feature about this festival is the fact that there is no admission charged the public.

The festival was opened Saturday evening, April 15, at the public school auditorium, when a musical program was given under the direction of the supervisor of the public school, Grace Helen Elting. The final contest in music memory also took place at that time.

Sunday evening there was a sacred concert at the Methodist Church. Those who participated were Mrs. H. M. Timmons, Ira Blackshear, Mrs. Robert Foster, Mrs. Paul Freeman, Katherine Sangster, Mrs. Hunter Yarbrough, Edna Leake, Julia D. Owen, Mrs. T. H. Mackie, Mrs. Edward Kelley, Bettina Jacobs, Clara Lang, Edna Brigrance and Mrs. Terrell.

Monday evening the Music Study Club gave an interesting concert, the program of which was opened by Indian songs given in costume by the Junior Music Study Club, under the direction of Miss Owen. Nelene Camp gave readings and there were vocal and instrumental numbers by Mrs. E. D. Blackshear, Katherine Sangster, Edna Brigrance, Frances Leake, Mrs. Horace Knox, Bettina Jacobs, Clara Lang, Mrs. Edward Kelley, Mrs. H. M. Timmons, Mrs. T. H. Mackie, Edith Salyer, Mrs. J. Percy Terrell, Frances Harris, Ira Blackshear, Julia D. Owen, Edna Leake, Mrs. Robert Foster, Mrs. P. Freeman, Mrs. Leonard Keller, Mrs. Sam Steele, Mrs. J. H. Powell, Mrs. Joel Terrell, Mrs. R. D. Harris, Mabel Glass, Ethel Dean, Nettie Brosig.

The final concert was given by out of town guests. These were Elsa Schwartz, Hempstead; Mrs. J. Taliaferro Burtis, Madisonville; Elois Smith, Anderson; Mrs. Hendrix Connolly, Bryan; Mildred Sage, Nacogdoches; Mrs. Charles J. Koenig, Houston; Elva Kalt, Houston, Sarah Williams, Bryan; Julia Routt, Chappell Hill; Mrs. Webb Howell, Bryan. The accompanists were Florence Cushing, Houston; Lora H. Nelson, Houston; Ruth Williams, Chappell Hill; Mrs. Conway, Bryan, and Edna Leake, Navasota.

D.

Harold Bauer Sails

Harold Bauer, the well known pianist, sailed on the Aquitania, May 2, to fill concert tours in Europe. Mr. Bauer will appear in recitals in Paris and London this spring and give tours in Holland, the English provinces and Scandinavia, next October and November. He will return to America in early December.

"Raisa Superb Artist"

R. E. Johnston is in receipt of the following telegram from Mrs. Armen S. Kurkjian, of Grand Rapids, Mich.: "Concert wonderful success. Armory packed. Raisa superb artist."

Raisa and Rimini gave a concert in that city on April 28.

Chamlee, Not Gigli

In the issue of April 27 it was stated that Gigli was the soloist at the final concert of the Rubinstein Club. This was an inadvertent mistake, Mario Chamlee being the artist who appeared.

Russian Opera at the New Amsterdam

On Monday, May 8, the Russian Grand Opera Company will open its first New York season at the New Amster-

I SEE THAT

The Civic Opera Association of Chicago has a total guaranty of \$524,580 yearly for five years.

It was Mario Chamlee who sang at the final Rubinstein Club concert, not Gigli.

Grace Bradley sang Fricka in a Metropolitan "Walkure" on an hour's notice and did it well.

Sixty programs will be given by the Goldman Concert Band at Columbia University this summer.

Emma Roberts now is under the management of Loudon Charlton.

Arnold Volpe has been engaged to head the Kansas City Conservatory of Music.

Carl Fischer's fiftieth anniversary in the music publishing business took place last January.

Herman Devries, music critic of the Chicago Evening American, gave a talk recently over the radio.

Bruno Walter has been invited to conduct three concerts of the New York Symphony Orchestra.

The Alabama Federation of Music Clubs held a convention in Anniston from April 4 to 6.

Marguerite Namara has returned from an extended tour as soloist with the St. Louis Orchestra.

Bronislaw Huberman has been making some new records for the Brunswick.

Marie Sundelius is booked for five of the important spring festivals.

Dr. Anselm Goetzl, composer and conductor, was married to Charlotte Oelschlagel on April 27.

Paul Althouse was soloist when the Cincinnati Orchestra was heard via radio.

Toscha Seidel's tour in Scandinavia was a triumphant one.

Blair Fairchild, the American composer who has resided for many years in Paris, is in America for a short visit.

Harold Berkley will head the violin and ensemble departments at the Cleveland Music School next season.

Calvin Cox has been engaged as tenor soloist at the Central Presbyterian Church of Montclair, N. J.

Guimar Novaes will play in America during 1922-23.

It is reported that Jeanne Gordon will go into the movies.

Mrs. Rose Grainger, mother of Percy Grainger, was killed last Sunday by a fall.

Clarence Whitehill has gone to England to sing at Covent Garden.

Music teachers are needed by the United States Civil Service Commission.

On April 24 Mary Potter became the bride of Walter Trustrum.

Schreker's "Schatzgraber" was enthusiastically received at its Berlin premiere.

BOSTON SYMPHONY ORCHESTRA ENDS SEASON BRILLIANTLY

Monteux and Players Receive Enthusiastic Farewell—The Season's Programs—Many Singers Heard—New Converse Work—Praise for Miquelles

Boston, Mass., April 30.—The forty-first season of the Boston Symphony Orchestra was brought to a brilliant close last night with a highly enjoyable performance of Rimsky-Korsakoff's ever-welcome "Scheherazade." This vividly pictorial music, glowing with sensuous warmth and Oriental songfulness, served as an admirable vehicle for the display of Mr. Monteux's abilities as conductor—he excels in pieces of this character—and of the truly great orchestra which the French conductor has reconstituted and trained to its present high state. Mr. Monteux may not rank with the great conductors of the past and present; but it is generally conceded that few, if any, other leaders could have transformed so quickly and effectively the wreck left by the war and the strike into the Boston Symphony Orchestra of this writing—as splendid an organization, in beauty of tone and perfection of ensemble, as it ever was.

There was little occasion for enthusiasm during the first part of the program—a suite of charming eighteenth century dances from Gretry's opera, "Cephale et Procris," discreetly transcribed by Mottl; the dramatic entr'acte from Chabrier's opera, "Gwendoline," and Schreker's reminiscent, clumsily orchestrated though occasionally effective "Prelude, Entr'acte Music and Festive Procession" from his opera "Die Gezeichneten." But interest was kindled and waxed warm as the gorgeously colored canvas of "Scheherazade" was unfolded by Mr. Monteux's band of virtuosos; and with the final note of Mr. Burgin's narrating violin came a burst of applause which did not subside until long after the French conductor had bidden his excellent concertmaster and then the whole orchestra to rise and share the applause with him.

Boston's contentment with Mr. Monteux derives not only from the tireless energy and clear skill with which he has restored the orchestra to its ancient glories, but also to the striking catholicity of his programs. He has a ready ear for radical composers of today and for the neglected works among the classics—generally selecting his pieces with creditable discernment. Thus, the following composers were represented at these concerts for the first time: Alvarez, Casella, De Falla, Eichheim, Hue, Lalande, Pienne, Prokofiev, Saminsky, Schreker, Smith, Szymanowski and T. Ysaye. These orchestral compositions were performed for the first time anywhere:

Converse: symphony, E major; Eichheim: Oriental Impressions; Franck-Goodrich: Organ Chorale No. 2, B minor, arranged for orchestra and organ; Hill: waltzes for orchestra; Loeffler: Three Irish Fantasies for voice and orchestra (John McCormack); Smith: "A Poem of Youth." 8

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA

De Falla: Three Dances from "The Three-Cornered Hat;" Hue: "Titania," Orchestral Suite; Saminsky: Two Fragments from the Ballet "Lament of Rachel;" Schreker: Prelude to a Drama; Szymanowski: symphony No. 2, B flat major, op. 19. 5

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Casella: Orchestral Excerpts from "La Couvent sur l'eau;" Franck: Chorus music and Part III of "Psyche;" Gilbert: Suite from the Pilgrim Tercentenary Pageant; d'Indy: "Poème des Rivages;" Lalande: Chaconne gracieuse; Liadov: "Kikimora;" "The Enchanted Lake;" Pienne: overture to "Ramuntcho;" Rabaud: Dances from "Marouf;" Ravel: "La Valse;" Saminsky: Two fragments from "The Lament of Rachel;" Sibelius: symphony No. 5; Szymanowski: symphony No. 2; T. Ysaye: symphony No. 1, F major. 14

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

Alvarez: Canto del Presidiario (De Gogorza); Bach: Overture, D major, No. 4; Fifth Brandenburg Concerto, D major, for pianoforte, flute, and violin; Concerto, D major, for pianoforte (Simonda); "Lost is My Dear Jesus" (McCormack); "Take Thou for Thy Very Own" (McCormack); Handel: "Where'er you Walk" from "Semele" (De Gogorza); Liadov: Rhapsody on Ukraine Folk Songs (Schmitz); Mozart: Serenata Notturna, D major, for two string orchestras; one with kettledrums; Moussorgsky: Parasha's Revery and Dance (Mme. Koshetz); Pienne: Biscayan Rhapsody; Prokofiev: Song without Words (Mme. Koshetz); Rimsky-Korsakoff: "Night on Mount Triglav;" Air: "In Novgorod we lived together" from "The Betrothed of the Tsar" (Mme. Koshetz); Rossini: Overture to "L'Italiana in Algeri;" Schönberg: "Verklärte Nacht." 16

PHILHARMONIC CHORAL SOCIETY CONCERT.

The Philharmonic Choral Society, Frederick W. Wodell conductor, gave its third spring concert, April 23, in Symphony Hall. The chorus was assisted by members of the Boston Symphony Orchestra, Jacques Hoffman, principal; Gertrude Gibson, pianist; Harold F. Schwab, organist, and these soloists: Mme. Luella Meluis, soprano; Mrs. Clara K. Leavitt, alto; Mr. Charles Stratton, tenor, and Dr. S. A. Wodell, bass.

The program comprised excerpts from various oratorios, including Haydn's "Creation," Rossini's "Stabat Mater," Gounod's "St. Cecilia," Verdi's "Manzoni Requiem," Mendelssohn's "Elijah" and Handel's "Messiah." The admirably trained chorus of the society again displayed its familiar qualities. A feature of the concert was the debut appearance in this city of Mme. Meluis. This soprano revealed a light flexible voice of agreeable quality which she uses with considerable skill. Her charming personality and splendid art made a distinctly favorable impression on the audience which filled Symphony Hall, and she was vigorously applauded.

Mr. Monteux's virtues as a program maker are further revealed in the statistical tables compiled by Philip Hale for his justly celebrated program-book. For example, of fifty-five composers represented on this season's lists Wagner led with six performances. Then come Bach and Rimsky-Korsakoff with five each; Beethoven, Brahms and Liszt with four each; Franck, Handel, Liadov, Loeffler, Mozart, with three each; Berlioz, Casella, Debussy, Haydn, d'Indy, Pierre, Rachmaninoff, Ravel, Saminsky, Schönberg, Schre-

ker, Schubert, Schumann, Sibelius, Strauss, Tchaikowsky, Weber, with two. The composers represented by a single work were Alvarez, Bruch, Chabrier, Chadwick, Cherubini, Converse, De Falla, Eichheim, Gilbert, Goldmark, Gretry, Hill, Hue, Humperdinck, Lalande, Liadov, Massenet, Mendelssohn, Moussorgsky, Prokofiev, Rabaud, Rossini, Saint-Saëns, Smetana, Smith, Szymanowski, T. Ysaye.

The argument for Mr. Monteux's reappointment this year is indicated above. Although manifestly not a genius, and notwithstanding the absence of that personal magnetism which characterizes one and another of his contemporaries (not to say some of his predecessors), Mr. Monteux has demonstrated that he is an admirable routine conductor, peculiarly adapted to the present needs of the orchestra, the evident desires of the articulate Boston public, and perhaps to the unwillingness of the orchestra's present sponsors to meet the pecuniary exactions of greater leaders.

ROYAL DADMUN WITH FEDERATED GLEE CLUBS.

Royal Dadmun, the highly pleasurable baritone, was the assisting artist at a concert given by the Men's Federated Glee Clubs of greater Boston April 27, in Jordan Hall. In songs by Handel, Rhené-Baton, Falconieri, Mozart, Rachmaninoff, Moussorgsky, Grieg, Keel, Quilter, and in negro spirituals arranged by Burleigh and Reddick, Mr. Dadmun confirmed and strengthened the exceedingly favorable impression which his voice and, interpretative abilities had previously made in this city.

The Glee Clubs included the Men's Singing Club of Beverly, the Schubert Club of Malden, the Highland Glee Club of Newton and the Wollaston Glee Club, and numbered over 100 voices. Messrs. Geo. S. Dunham, Edward L. McArthur, James W. Calderwood, and John A. Crowley, the conductors of the several clubs, took turns conducting the chorus. Conductors, glee clubs, and Mr. Dadmun were greeted with abundant enthusiasm.

PIERIAN SODALITY ORCHESTRA GIVES CONCERT.

The Pierian Sodality orchestra of Harvard University, Walter Piston ('24) conductor, gave an interesting concert, April 26, at the Copley Theater. The program was as follows: "Unfinished Symphony," Schubert; prelude to "The Deluge," Saint-Saëns; "Song of the Sandman," from "Hansel and Gretel," Humperdinck; "Valse Triste," Sibelius; minuet and gavotte, Lulli; overture to "Iphigenia in Aulis," Gluck.

Endowed with a high degree of musical intelligence himself, Mr. Piston has brought his men to a fine standard of musical performance. The orchestra plays with precision, euphony, and spirit. The following program note with reference to the history of this organization is worthy of reproduction:

The Pierian Sodality Orchestra, founded in 1898 for the purpose of encouraging interest in choral and instrumental music, is the symphony orchestra of Harvard University. Conceived at a time when instruments and music must be brought from Europe on slow-moving vessels, when rehearsals must be held by candlelight and each player must copy his own part, the Pierian Sodality was endowed with the sincerity of purpose and the spirit of perseverance which have

(Continued on page 57)

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AUDIENCE CHEERS

BACHAUS

At His Last New York Recital of Season

April 24th, 1922

"Bachaus Astonishes"

"Not since Moritz Rosenthal has anyone played the piano as fast as Bachaus at Town Hall last night. But it was not the blurred speed of a photographic snap shot, rather was it a clearly articulated series of explosions like those of a smooth running engine.

When his most difficult feats on yesterday's program drew insistent applause, he repeated them with even greater nonchalance and a closer approach to perfection. Bachaus has grown into A PIANIST OF ASTONISHING POWERS, and his hearers are appreciating him."—Katharine Spaeth in *Evening Mail*.



Photo by Mishkin, New York

"Superb Performance"

"He fairly caressed the keyboard, the runs and scales rippling off the piano in musical rivulets that found their way across the footlights and broke against the feet of the delighted listeners.

Every Chopin number was so played that it brought 'Ahs' and 'Ohs' from those who drink from the Chopin font.

Altogether a brilliant climax to Mr. Bachaus's season."—*Evening World*.

"Mr. Bachaus Was in Finest Fettle"

"Mr. Bachaus is not a thunderer, but a big player, healthily convincing and masterful. Quality of strength, a largeness of style, grasp of rhythmic structure augmented by past mastery of a finished technique."

—*Brooklyn Standard Union*.

"HE PLAYED BEAUTIFULLY LAST NIGHT."

"The audience was large and demonstrative. There is an engaging informality about a Bachaus recital. He is so free from mannerisms and plays with such straightforward simplicity and obvious interest in the music that he gives the impression not so much of a virtuoso appearing before his public, as of a musician playing before his familiars. The Chopin numbers had pulsating vitality and were enveloped IN A GOLDEN SHIMMER OF SOUND THAT WAS PURE MAGIC."—Mr. Deems Taylor, in *The World*.

"Beautifully Clear"

"Mr. Bachaus lets Chopin speak for himself, but he lets him say everything that is to be said, the bravura was flawless."—*The Sun*.

**TOUR OF ENGLAND NEXT OCTOBER, NOVEMBER, DECEMBER
RETURN TOUR, UNITED STATES NEXT JANUARY TO MAY, 1923**

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MUSIC TEACHERS ARE WANTED BY UNITED STATES CIVIL-SERVICE COMMISSION

Receipt of Applications to Close May 31, 1922

The United States Civil Service Commission announces an open competitive examination for music teacher. Vacancies in the Indian Service at \$760 a year, plus increase granted by Congress of \$20 a month, and vacancies in positions requiring similar qualifications, at this or higher or lower salaries, will be filled from this examination, unless it is found in the interest of the service to fill any vacancy by reinstatement, transfer, or promotion. Furnished quarters, heat and light are allowed appointees free of cost. At each boarding school there is a common mess; meals are furnished at cost. All citizens of the United States who meet the requirements, both men and women, may enter this examination; appointing officers, however, have the legal right to specify the sex desired in requesting certification of eligibles. Competitors will not be required to report for examination at any place, but will be rated on the following subjects, which will have the relative weights indicated: Subjects (1) physical ability, weight, 10; (2) education, training and experience, weight, 90; total, 100. The ratings on the second subject will be based upon competitors' sworn statements in their applications and upon corroborative evidence. Applicants must have graduated from a four years' high school course or have completed fourteen college entrance units. In addition, they must show that they have had at least three years' experience as music teacher in piano and vocal music, with marked experience as chorister, showing special qualifications along the lines of concerts and exhibitions. The completion of each year of study in piano and vocal music in a recognized conservatory of music will be accepted in lieu of one year of the required experience. Applicants must have reached their twenty-fifth but not their fiftieth birthday on the date of the examination. These age limits do not apply to persons entitled to preference because of military or naval service. Classified employees who have reached the retirement age and have served fifteen years are entitled to retirement with an annuity. The retirement age is seventy years. A deduction of 2½ per cent. is made from the monthly salary to provide for this annuity, which will be returned to persons

leaving the service before retirement with 4 per cent. interest compounded annually. Applicants for positions in the Indian Service must be in good health. They must attach to their applications a statement concerning the number in their family that will require accommodations in case they receive appointment. Applicants must submit with their applications their unmounted photographs, taken within two years, with their names written thereon. Proofs or group photographs will not be accepted. Photographs will not be returned to applicants. Applicants should at once apply for Form 1312, stating the title of the examination desired, to the Civil Service Commission, Washington, D. C.; the secretary of the United States Civil Service Board, Custom House, Boston, Mass.; New York, N. Y.; New Orleans, La.; Honolulu, Hawaii; Post Office, Philadelphia, Pa.; Atlanta, Ga.; Cincinnati, Ohio; Chicago, Ill.; St. Paul, Minn.; Seattle, Wash.; San Francisco, Cal.; Denver, Col.; Old Custom House, St. Louis, Mo.; Administration Building, Balboa Heights, Canal Zone; or to the chairman of the Porto Rican Civil Service Commission, San Juan, P. R. Applications should be properly executed, including the medical certificate, but excluding the county officer's certificate, and must be filed with the Civil Service Commission, Washington, D. C., prior to the hour of closing business on May 31, 1922. The exact title of the examination, as given at the head of this announcement, should be stated in the application form. Applicants entitled to preference should attach to their applications their original discharge, or a photostat or certified copy thereof, or their official record of service, which will be returned.

ST. LOUIS ORCHESTRA ENDS FIRST SEASON UNDER CONDUCTOR GANZ

Two Batons Presented to Him as Home Series Ends—
Frieda Hempel Gives Jenny Lind Recital—San Carlo
Company Closes Week's Engagement

St. Louis, Mo., April 5.—Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, was the recipient of two batons at the close of his first season as director of the St. Louis Orchestra. The first was presented by the executive committee of the St. Louis Symphony Society, and the second came as a testimonial from the Musicians' Fund of America. The presentation of the first took place at the Saturday night concert of the final pair of symphony events, M. L. Wilkinson, vice-president of the Symphony Society, acting on behalf of the committee. It was an ebony and silver baton, handsomely inscribed, and Mr. Ganz was visibly affected by the assurance of confidence in his leadership which both the speech and the gift expressed. The baton from the Musicians' Fund of America was presented privately by a committee representing the organization. This baton is of ebony and ivory and is equally as handsome as the other.

SYMPHONY ORCHESTRA ON TOUR IN SOUTHWEST.

The St. Louis Symphony Orchestra now is in Louisiana and is receiving real ovations everywhere it has played. The present tour opened in Mexico, Mo., on March 20, and will close in Urbana, Ill., on April 29. In its course thirty-six concerts will be played in thirty-one towns, and the territory covered will include the states of Missouri, Texas, Louisiana, Mississippi, Tennessee, Iowa and Illinois. In addition to its conductor, who is booked for three dates on the tour, the orchestra's soloists of the tour are Marguerite Namara, soprano; Ellen Rumsey, contralto; Mary Mellish, soprano; Arthur Kraft, tenor; Bernard Ferguson, baritone; Michel Gusikoff, violinist; H. Max Steindel, cellist. The towns to be visited on the tour are Mexico, Columbia, Kansas City and Cape Girardeau, Mo.; Dallas, Fort Worth, Belton, Austin, Houston and Port Arthur, Tex.; New Orleans, Baton Rouge, Monroe and Shreveport, La.; Jackson, Miss.; Memphis, Tenn.; Grinnell, Des Moines, Cedar Falls, Cedar Rapids, Iowa City and Clinton, Ia.; Bloomington, Peoria, Decatur and Urbana, Ill.

FRIEDA HEMPEL GIVES JENNY LIND RECITAL.

The concert last week by Frieda Hempel marked the official closing of the winter musical season in St. Louis. The program was the famous soprano's Jenny Lind recital and was presented to a capacity audience.

SAN CARLO COMPANY CLOSING WEEK'S ENGAGEMENT.

A week's engagement of the San Carlo Opera Company closed here on March 31. Outstanding features of the series were the first St. Louis appearance of the youthful soprano, Josephine Lucchese, in the role of Gilda in "Rigoletto" and the home debut of Gaetano Viviano as the Count di Luna in "Il Trovatore." Lucchese comes from San Antonio, Tex., where she was born and educated and where she obtained all her musical training. She scored a genuine triumph in what was probably the best performance of the series. Her voice has a remarkable range and her ability to take with the utmost ease the high E natural in the finale of the "Caro Nome" aria won unstinted praise from her audience and the critics as well. Viviano is a St. Louisan, a former macaroni maker here. He revealed a voice not large, but sweet, smooth and musical. V. A. L. J.

Mary Mellish's Immediate Dates

Mary Mellish, soprano of the Metropolitan Opera Company, sang last week as soloist with the St. Louis Symphony Orchestra on tour. On April 24 she appeared in recital at Mexico, Mo. Miss Mellish joined the Scotti Grand Opera Company at Birmingham, Ala., on May 1 for the spring tour of that organization.

Mildred Dilling's Pupils Active

On Saturday afternoon, March 18, an enjoyable harp recital was given by the pupils of Mildred Dilling at the residence of Mrs. William Emerson Peck. Those participating

included the Misses Bitter, Callow, Clapham, Hast, Luger, Parsons, Roof, Scognamiglio, Sheldon, Smith, Stone and Vonnegut. Five of this number are professionals.

Owing to the success of this program, another was given at the studio of Mrs. Francois M. L. Tonetti on Friday evening, March 31, for the benefit of the Vassar College Fund, \$250 was raised which was the pledge of Francis Callow, Vassar 1921. Assisting the young harpists were Florence Frommelt, contralto; Lydia Tonetti, soprano; Alexandra Tonetti, dancer, and Alfred Troemel, violinist. Two interesting features on the program were the group of songs by Miss Frommelt, accompanied by six harps and a violin, and dances in a costume of Ellen Terry's by Miss Tonetti, given to harp accompaniment.

A third recital was given on a Sunday evening soon after, at Mrs. Tonetti's studio, for a group of artists, when three of Elizabeth Duncan's dancers performed to harp accompaniment and chorals were given to the same accompaniment, also with violin and harps.

On May 6 Miss Dilling will sail for France accompanied by several pupils. Three others will follow in June. Last summer Miss Dilling had a most successful class in France.

Mary Potter Fills Important Engagement

At the Clinton Avenue Baptist Church, Newark, N. J., on Monday evening, April 24, Mary Potter, contralto, met by previous appointment, under the chaperonage of her parents and in the presence of several hundred friends, a very pleasant gentleman, and left the church as Mrs. Walter Trustrum Armstrong.

The wedding was unusually picturesque and the singer received many loving tributes from her colleagues and friends. William Harry Hirt, organist of Mott Avenue Presbyterian Church, of East Orange, with whom Miss



MARY POTTER,
contralto.

Potter was associated before accepting the two important posts in New York—at Temple Beth-el and the Fifth Avenue Church of Christ, Scientist—presided at the organ, and just before the entrance of the bridal party Louise Hubbard sang a beautiful setting of Heine's well known poem, "Thou Art Like Unto a Flower and May God Keep You as Pure and Holy." Miss Hubbard may be looked upon as Miss Potter's "musical godmother," for she has been her happy guiding star ever since Miss Hubbard discovered Miss Potter's beautiful voice some five years ago.

Mr. and Mrs. Armstrong are on a short honeymoon in the South, which must necessarily be curtailed by Miss Potter's busy calendar of vocal activities.

Hutcheson Selects Pianist for Festival

Upon Ernest Hutcheson fell the responsibility of selecting from among a number of competitors the piano soloist to be heard at the Newark (N. J.) Festival, held from May 5 to 9 inclusive. A committee of ten selected five out of the many applicants for the honor, and then the five were turned over to Mr. Hutcheson for the final decision. All were given full opportunity to prove their capabilities, with the result that Edna McNary was the one selected to appear Tuesday evening, May 9, when the program will be given by soloists and choral organizations selected in competition.

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Arnold Volpe to Head Kansas City Conservatory

Arnold Volpe, well known symphony conductor, has been engaged by President J. A. Cowan, of the Kansas City Conservatory of Music, as director of that institution, beginning next September. Prior to this the Kansas City Conservatory has not had a musical director, the responsibility for the artistic growth being placed on the heads of the various departments, with a result that was not wholly satisfactory.

Not so long ago Mr. Cowan came to New York for the purpose of selecting a man well qualified to head the conservatory, and his choice was indeed a wise one. Although he himself was impressed with Mr. Volpe, the excellent recommendations of such men as Leopold Stokowski, conductor of the Philadelphia Orchestra; Ossip Gabrilowitsch, director of the Detroit Symphony, and Rudolph Ganz, conductor of the St. Louis Symphony, however, convinced Mr. Cowan that Mr. Volpe would be a wise choice.

Mr. Stokowski, in his letter to Mr. Cowan, said in part: "I have known Arnold Volpe for a good many years and have the highest regard for him as a man and a musician. I know him best as an orchestral conductor, and think he has very unusual gifts in that way. If you are starting an orchestra in connection with your conservatory, I doubt if there is any one in this country who would do that work better than Volpe, as he has had such enormous experience. I feel that I can without any hesitation recommend him very highly."

Mr. Gabrilowitsch also wrote in glowing terms: "I can only speak of Mr. Volpe in the very highest terms. I have known him for more than twenty-five years—in fact, ever since the days when I was a pupil at the conservatory at St. Petersburg. He was then a most talented young violinist, a pupil of Auer. Since then he has studied composition and has developed into an excellent conductor. When I was giving my orchestral concerts in New York a few years ago, I selected him among all others to conduct all the piano concertos which I was playing on those occasions. He is a most capable and experienced conductor and gifted composer, a fine violinist and chamber music player. He is a man of fine character, and in general musical equipment I think he is one of the finest men in this country, and I can think of no one better suited to be at the head of an important musical organization such as the Kansas City Conservatory of Music. If my advice were asked I would say to Kansas City, take him as quickly as you can get him, for this is a chance that does not come often!"

Mr. Volpe founded the Stadium Symphony Concerts, which he conducted in 1918 and 1919, and also conducted the Washington Opera Company from 1919 to 1922.

Regneas Pupils Contribute Enjoyable Program to Music Week

There is so much talent and so many lovely voices to be found at the Regneas Studios that at a moment's notice a remarkable program may be given and the following array of artists combined to present one of the most enjoyable concerts of the week: "Siegfried's Love Song" from "Walküre" (Wager), Reed Miller; "Chanson Norvegienne" (Fourdrain), barcarolle (Godard), "Die Nachtigall" (Alabieff), Gitta Ernstinn; "Brangaene's Call," "Tristan and Isolde" (Wagner), "Erda's Scene," "Rhinegold" (Wagner), Nevada Van der Veer; "Obeaux rêves évanouis" (Saint-Saëns), Louise Hubbard; "Flower Song," "Carmen" (Bizet), Everett Clark; aria from Nadeshda, (Thomas), Gertrude Nicholas, first appearance in New York; "Hymn to the Sun" from "Coq d'Or" (Rimsky-Korsakoff), "Sylvan Roundelay" from "Sneгурotchka" (Rimsky-Korsakoff), Gitta Ernstinn; "Recompense" (Hammond), "Lindy Lou" (Strickland), "O Lordy" (Strickland), Reed Miller; "The Message" (Brahms), "Serenade" (Strauss), "Viens Aurore" (old French), Louise Hubbard; aria from "Shanewis" (Cadman), Nevada Van der Veer. At the piano were Blanche Barbot, Helen Huit and Harry Hirt.

Namara Returns from Tour

Marguerite Namara, Chicago Opera soprano, who sang Mary Garden's role of "Thais" with that organization at the Manhattan Opera House in New York, has just returned for an extended tour as soloist with the St. Louis Symphony Orchestra under Rudolph Ganz. Mme. Namara sang in Dallas, Denton, Fort Worth, Belton, Austin, Houston and Port Arthur, Tex.; New Orleans, Baton Rouge, Monroe and Shreveport, La.; Jackson, Miss.; Memphis, Tenn.; Cape Girardeau, Mo.; and also appeared in recital at the Mississippi State College for Women at Columbus in that state.

Levitzi Already Booked with Many Orchestras

Misha Levitzi will play five times with the New York Symphony Orchestra next season, in addition to a pair of the New York subscription concerts, on dates yet to be fixed. He will be soloist on tour in Washington, Baltimore and Philadelphia on February 20, 21 and 22. On November 10 and 11, he will play with the Chicago Symphony Orchestra, and on January 4 and 6 with the Cleveland Orchestra. Engagements with other leading orchestral organizations are now pending.

Sturkow-Ryder's April Dates

Mme. Sturkow-Ryder's season has not as yet closed, as she is still filling a number of concert dates. The popular Chicago pianist has appeared, April 6, with Chicago Woman's Musical Club; 7, in three recitals in Jackson (Mich.); 20, in Kalamazoo (Mich.); 25, in Dowagiac (Mich.). For April 26 and 27 she was booked for Fort Wayne (Ind.); 29 and 30, Lima (Ohio).

Letz Quartet to Play in Middle West

The Letz Quartet has been engaged for a concert at the State Normal School, La Crosse, Wis., in January. It will also play during that month at Connecticut College, New London, Conn. (a return engagement), in the James A. Bortz Popular Course in Pittsburgh, and at the College of Music of Cincinnati during the same month.

COTTLOW



Comments of Eminent Critics

On Her Playing of

BACH

The amazing polyphony in Busoni's transcription of Bach's mighty organ Toccata in C was as clear as an elaborately carved Japanese ivory ornament. —James Hunecker, in *New York Times*.

Bach's poetry is a sealed book to many pianists, but Miss Cottlow reveals it. —Henry T. Finck, in *New York Evening Post*.

Her performance of Bach's difficult organ Toccata was a triumph of technic, touch, precision and tonal beauty.

—Max Smith, in *New York American*.

Her playing of Bach's Toccata was a masterful and monumental performance. —Maurice Halpern, in *New York Staats Zeitung*.

CHOPIN

In the C sharp minor Scherzo she made such brilliant occasion of passage work that the audience smiled as they applauded.

—Deems Taylor, in *New York World*.

She has mastered the curves and passion of the greater Chopin.

—James Hunecker, in *New York Times*.

Three Chopin numbers were exquisitely played, the Berceuse being particularly charming. —William H. Haskell, in *Albany Knickerbocker Press*.

There was real beauty in her playing of the C sharp minor Nocturne and the A flat Ballade of Chopin. —Richard Aldrich, in *New York Times*.

MAC DOWELL

No pianist has done so much as Miss Cottlow to reveal the poetic, entrancing side of MacDowell's music. Only MacDowell himself bared the soul of the Eroica as Miss Cottlow bared it yesterday.

—Henry T. Finck, in *New York Evening Post*.

We have heard this Concerto (D minor) played by men, yet not one with the breadth, dignity and sweep given it by Mme. Cottlow.

—Herman Devries, in *Chicago Evening American*.

She veritably lived MacDowell. . . . To hear Miss Cottlow play MacDowell is to experience an exalted sensation.

—William H. Haskell, *Albany Knickerbocker Press*.

MacDowell's Tragica. . . . In her hands the idea of tragedy made a majestic, somber entry, contrasted with hope, developed into an impressive shape through which hope broke intermittently, flamed and went out. —Deems Taylor, in *New York World*.

LISZT and DEBUSSY

She has caught the seemingly illusive something that means Debussy and is big, even monumental in Liszt. —Earl G. Killeen, in *Akron Press*.

Liszt's Rhapsodie Hongroise was the finale and rarely has it been played with greater abandon, force and brilliancy. It was charming.

George Hoyt Smith, Jacksonville, Florida, *Times-Union*.

In her playing of Debussy she has no superior. The performance of the Liszt Mephisto Waltz was brilliant and sardonic. Liszt himself would have enjoyed it. —Henry T. Finck, in *New York Evening Post*.

The Liszt Twelfth Rhapsodie was dashed off with glittering bravoura.

—Maurice Halpern, *New York Staats Zeitung*.

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HAROLD HURLBUT

The great French critic of the Riviera, Pierre Borel, wrote in the Eclaireur de Nice:

"This American tenor possesses a voice and gift of dramatic expression that have been a revelation to his auditors. He has been applauded in Rome and at numerous appearances in Paris. America has sent us an artist of *grande valeur*."

The eminent critic and correspondent of the New York World, Charles Sweeney, D.S.C., of Paris, wrote:

"Mr. Hurlbut's unusual top tones and rare robust quality were employed with compelling effect. He has one of the most beautiful voices now before the European public."

Giuseppe Massoglia, critic of the Corriere di Milano, said: "Hurlbut is a remarkable tenor, with a voice of the rare Italian type. Few tenors have ever sung the extreme top tones, including the high C, with the facility of this young American."

Jean de Reszke, the greatest artist of all time, said: "Hurlbut is a tenor who sings like a man—he is a singer with brains."

Personal Representative: M. H. BLANCHARD
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1425 Broadway, . . . New York

FOREIGN NEWS IN BRIEF

MUSICIANS' STRIKE SETTLED.

London, April 16.—The strike of London orchestral players has been settled by arbitration. The representatives of the Musicians' Union have issued a statement expressing their acknowledgment of the fact that no attack on their interests has been made, and expressing regret concerning the strike. Where positions have not been filled, musicians and directors are resuming work at once; others are returning as vacancies occur. G. C.

ITALIAN MUSIC FOR GREEK TRAGEDY.

Rome, March 30.—Giuseppe Mule has written the music (chorus and dances) for the Greek Tragedy, "Bacchante," by Euripides, which is to be given at the Greek Theater of Syracuse, Sicily, on April 22. D. P.

BLECH TO REPLACE WEINGARTNER AT VIENNA.

Vienna, April 5.—Leo Blech, generalmusikdirektor of the Berlin Staatsoper, who has never conducted her before, has been engaged by the Vienna Volksoper to take the place of the director, Felix Weingartner, during the latter's lengthy absence from the city next season. P. B.

A NEW RESPIGHI SONATA.

Rome, March 30.—A new violin and piano sonata by Respighi, played by Corti with the composer at the piano, met with much success. New songs sung by Mme. Respighi at the American Academy in Rome were equally well received. D. P.

GIORDANO'S NEW LIBRETTO.

Rome, March 30.—Umberto Giordano, the fortunate author of "Andrea Chenier," has chosen "La Cena delba Befte" as the subject of his next opera. [This is the work from which the highly successful Barrymore play, "The Jester," was made. The author is Sem Benelli, who also wrote the book of "L'Amore dei Tre Re."—EDITOR'S NOTE.] D. P.

DANISH CONDUCTOR FOR PARIS.

Stockholm, March 28.—Georg Schneevogt, conductor of the Stockholm Konzert-verein, has been invited by the French Minister of Arts to conduct two concerts in the Opera at Paris in June. The programs include Beethoven's ninth symphony. H. G.

NEW ROSSINI FACTS.

Rome, March 20.—Recent researches concerning Rossini have revealed the fact that before becoming known as a composer he was an able vocal teacher, beginning his career as such at fifteen. He also was a fine singer himself, as well as an excellent accompanist. D. P.

GEWANDHAUS ORCHESTRA PROTESTS.

Berlin, April 1.—It is interesting to note that the orchestra of the Leipsic Gewandhaus expressed its entire disapprobation of the fact that it has not been consulted in the matter of the choice of a new conductor in place of Nikisch. In a very indignant letter of protest it stated that this disregard of its wishes and opinion is an insult to its artistic honor. L. K.

"YIDDISH AUSGESCHLOSSEN."

Vienna, March 25.—The proposed appearance, at a charity affair, of Leo Slezak in a Yiddish speaking part has been prohibited, for prestige reasons, by the Vienna Staatsoper of which the Czech tenor is a member. Slezak has retaliated by cancelling his next appearances with the Staatsoper, going, instead, on a concert tour. P. B.

SWISS CONDUCTOR TRIUMPHS IN BERLIN.

Zurich, March 30.—The first appearance in Berlin of the conductor of the Zurich Tonhalle Orchestra, Dr. Volkmar Andreae, on the occasion of the annual concert in aid of the pension fund of the Philharmonic Orchestra, brought the Swiss conductor a huge success. He was at once invited to replace Bruno Walter, who had to give up one of his Berlin concerts. Unfortunately Andreae was already booked for this date and had to decline. H. W. D.

DRESDEN TENOR FOR ZURICH.

Zurich, March 30.—Curt Taucher, famous Dresden tenor, who is engaged to appear at the Metropolitan Opera next season, has been charged by the management of the International Festival Plays at Zurich with the creation of the principal tenor part in the new opera, "Venus," by Othmar Schoeck. This part is said to be the most difficult one ever written, in consideration of which Taucher will receive the highest fee ever paid in Europe to any German tenor, i. e., 5,000 Swiss francs. H. W. D.

Harold Berkley to Go to Cleveland

Announcement has been made by the Music School Settlement of Cleveland, Ohio, that Harold Berkley, the young violinist whose debut in Aeolian Hall in October was so successful, was unanimously elected by the board of directors as head of the violin and ensemble departments for next season. Mrs. Katherine Saunders is head of the school. The Cleveland Music School is one of the largest settlement music schools in the country and has accomplished remarkable work since its inception several years ago. Under Mrs. Saunders, who had much to do with the organization and development of New York's Music Settlement School on East Third street, and also with Boston's Music School Settlement, its progress as an important music center of the Middle West has been noteworthy.

Mr. Berkley has had an interesting season of work in New York, following his debut, and at first was reluctant to leave the metropolis and his work with Franz Kneisel, with whom he has been studying. However, the offer of the board of directors, the interesting work promised, and the ample freedom for concert work, led to his acceptance.

Among his most recent appearances was his participation as soloist in the Vivaldi concerto for strings, with two violins and cello obligato, given at the Beethoven Association concert in Aeolian Hall recently, under the direction of Mr. Kneisel. Another recent interesting performance was via radio—a recital broadcasted from one of the New Jersey stations.

Mrs. Berkley, professionally known as Marion Kahn, the pianist, is also a soloist of exceptional ability, and apart

from her work with her husband has had many successful solo appearances this season, among them a recital of Richard Strauss numbers, given for the Glen Ridge Woman's Club.

Mr. Berkley will probably visit Cleveland this month to attend the Music School's annual spring festival, and on his



© Mishkin

HAROLD BERKLEY,
violinist.

return will go to Blue Hill, Me., for further study with Mr. Kneisel.

Kronold Memorial Concert This Sunday

The Kronold Memorial Concert, planned under the chairmanship of Katharine Evans Von Klenner, is set for this Sunday evening, May 7, at Carnegie Hall. The various committees have done united work for this worthy cause, the entire proceeds of which go to the family of the late cellist, who was a lovable and fine artist, but impractical, as most musicians are.

Stopak Plays in Chicago

Josef Stopak, who gave two violin recitals at Carnegie Hall this season, gave his annual Chicago recital at the Grand Opera House on Easter Sunday. Last week the artist appeared in concert at New Brunswick, N. J., and Worcester, Mass.

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BALTIMORE AGAIN HEARS PHILADELPHIA SYMPHONY

Local Orchestra Ends Season—Other Concerts and Recitals

Baltimore, Md., April 10.—The Philadelphia Symphony Orchestra presented its final concert of the season April 5, with Leopold Stokowski conducting. The orchestra itself was completely satisfying, as always; the program was somewhat disappointing. The orchestral numbers were the "Flying Dutchman" overture, Mendelssohn's "Scotch" symphony, and the Strauss "Tod und Verklärung," of which Stokowski gave a vivid reading. Marguerite D'Alvarez added to her crown of laurels by her splendid presentation of a group of French songs, and the breadth and dignity with which she sang the Gluck "Divinites du Styx."

A recital of unusual interest was given at the Little Lyric on March 31 by Maude Albert, contralto, assisted by Frank Bibb, pianist. The opening numbers were Old English, compositions of Purcell and Handel. These were followed by a German group, then a group chosen from the modern French school, and finally a lighter group of modern songs in English. Mme. Albert's voice is a contralto of wide range and rich coloring, which she handles with skill. Added to this, she has the gift of real musical interpretation.

The Mendelssohn Choir of Toronto, directed by H. A. Fricker, gave a concert of real merit at the Lyric on April 7. Ernest Seitz, pianist, and John Barclay, baritone, were the soloists.

The Baltimore Symphony Orchestra ended its season triumphantly Sunday afternoon, April 9. Three local artists were given prominence, making the program one of especial interest to Baltimoreans. Matie Leitch Jones, soprano, possessor of a delightfully sweet and flexible lyric voice, sang with effect "Charmant Oiseau," by David, and "Vissi d'Arte," from "Tosca"; she is a fine and dependable artist, whose singing always gives pleasure. Bart Wirtz, cellist, played the solo part in Klughardt's cello concerto in A

minor. An interesting novelty was the first presentation of the "Legend" by Howard R. Thatcher, a Baltimore composer.

An interesting season of summer grand opera is to be given at Carlin's Park by the De Feo Company.

William A. Albaugh has announced a splendid course of recitals for next season, of which one of the particular stars will be Chaliapin, the Russian basso. D. L. F.

European Exodus Starts

It is a sure sign that the season is over when the song and, so to say, string-birds begin to fly. The Nieuw Rotterdam of the Holland-American took the advance guard on Monday of this week, Ossip Gabrilowitsch, the Detroit Symphony conductor and pianist; his wife, Clara Clemens, the singer, and Joseph Hollman, the cellist, all sailing. On Tuesday John McCormack was off with his family for a summer of rest in England, sailing on the Aquitania.

New Step in Matzenauer Divorce

It is reported that the attorneys for Mme. Margaret Matzenauer will ask the Supreme Court at White Plains, N. Y., to grant her a divorce on the grounds of default, the claim being that the singer's husband, Floyd Grotzbach, failed to file his answer to the suit within the time specified by the statute and that, therefore, it is null and void.

Shea Pupil at New York Symphony Teachers' Concert

Palmyre Felici, soprano, a George E. Shea pupil, recently sang the group of songs by Dagmar de Corval Rybner, which this composer presented and accompanied, before the New York Singing Teachers' Association at its last three meetings devoted to American composers.

Injunction Against "Ka-lu-a" Refused

The application by Fred Fisher, Inc., for a preliminary injunction restraining Charles Dillingham and others from continuing an alleged infringement of the copyright of the song "Dardanella" by using certain bars of it in the song "Ka-lu-a," sung in the musical comedy, "Good Morning Dearie," was denied April 28 by Federal Judge Knox.

In the opinion, the court stated that each melody is accompanied by an obstinate or recurring left-hand series of bass notes, and that it is upon these that the charge of piracy rests. The court stated that the defendants were solvent and would be responsible for any liability imposed upon them as the result of the suit.

England and America to Exchange Opera

London, April 21.—Negotiations are in progress for exchange visits between the English Carl Rosa and the American San Carlo Opera companies. Mr. Gallo, the owner and manager of the San Carlo, is coming to London shortly to discuss plans with Alfred Van Noorden, director of the English company, who states that he is very hopeful that the scheme may be carried out. G. C.

Klink Engaged for Keene Festival

Frieda Klink, whose numerous engagements this season have brought her more and more prominence, has been engaged to sing the Goring Thomas "Swan and Skylark" at the Keene Festival in the New Hampshire town on May 25. On May 4 Miss Klink will appear at Charleston, Ill., and on May 11 at Reading, Pa., in a performance of "Elijah."

Two Recent Recitals for Earle Laros

Earle Laros, pianist, was scheduled to give a recital in Harrisburg, Pa., Wednesday, April 26. On the preceding evening he was heard in Easton, Pa.

LAURA LITTLEFIELD SOPRANO ELEVEN—11—ELEVEN

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Sincerely Yours
Anna Case

"MISS CASE GIVES NOTABLE RECITAL"—BOSTON HERALD

THE above headline in the Boston Herald, March 29th, 1922, followed Anna Case's first recital in Boston, another emphatic success for America's favorite recital soprano. The writer continued:

"Miss Case showed skill and originality in her program making, and as well, good taste. . . . Good taste, furthermore, she showed in her songs. Her tones were in themselves of a truly surpassing loveliness. Miss Case has a beautiful voice, a clear lyric soprano of long range, with a fine even scale from its lowest note to its highest. She produces this voice with absolute ease, because, in part, of her admirable breath control, making it carry to the end of the hall. She has in short, an uncommonly fine technique, and she sings in tune. She turns her phrases with elegance, she shows a high order of musical and rhetorical intelligence."

F. J. McIsaac, writing in the Boston American, headed his article, dated March 29th, 1922,

CASE RECITAL DELIGHTS AT SYMPHONY HALL

"Anna Case gave a recital at Symphony Hall last night. Just to look at Miss Case was worth the price of admission. She was the daintiest, most exquisite little person who has stepped upon the big platform at Symphony for ever so long. This young lady was for a number of years in the Metropolitan Opera Company. Then she went into the concert field and has been singing everywhere but Boston for the past five years. Why she didn't reach Boston is something for the managers to explain."

"Ordinarily the better the singer the worse she looks. Which would mean that Miss Case looked so well she must be a very poor singer. But this isn't so at all. She owns a very lovely voice. A lyric soprano with a lot of dramatic expression in it, and she sings easily, gracefully and intelligently."

"Her program was a formidable one. It ranged from sixteenth century, Italian composers like Scarlatti, through the Germans and French of the eighteenth century right down to Debussy, Strauss and other intensely moderns."

ANNUAL NEW YORK RECITAL AGAIN A TRIUMPH

ALWAYS a social as well as a musical feature of the New York concert season, Miss Case's annual recital at Carnegie Hall last October brought forth a representative audience including many important dignitaries. Her art was given widespread attention by the press, from which we quote:

"Anna Case sang in Carnegie Hall last evening to an audience of Metropolitan quality, recalling her 'prentice days of opera, but in eager cordiality, more like the concert throngs of her own transcontinental tours. A stage set with flowers, Sembrich footlights and a Jenny Lind gown, made a picture instantly applauded when the slender singer appeared. She sang unaffectedly, vivaciously or plaintively by turns, the voice flute-like in its lightest flights, faint but not forced, and the sheer youth, beauty and charm of it, disarming any who looked for more pyrotechnic display."—New York Times, Oct. 20, 1921.

"MISS ANNA CASE gave her annual fall song recital last evening in Carnegie Hall before an audience which plainly adored her. Small blame to any audience for that, for surely if 'a beautiful maid is a cheering sight to see,' then a

good look at Miss Case ought to make the whole world happy. Also, it is pleasant to hear her sing. It is no news that she sings with much charm, sometimes with delightful fancy, and not infrequently with serious feeling."

—W. J. Henderson, N. Y. Herald, Oct. 20, 1921.

"A stage decked with palms, chrysanthemums and red autumn leaves; a large and devoted audience; oceans of applause; bushels of flowers. All these at Carnegie Hall last night, where Anna Case gave a song recital. Her program was a delight. There were seventeenth century songs in Italian and English, a jolly trifle by the indulgent Johann Sebastian Bach, two lovely Swedish folksongs, lyric bits by Emile Nerini, songs by Strauss, Schumann, Schubert and Anna Case, and Debussy's famous 'Nuit d'Etoile.' Miss Case never built better, and few singers build as well."—Deems Taylor, N. Y. World, Oct. 20, 1921.

"An Evening of Effervescent Charm."

—Katharine Spaeth, Evening Mail, Oct. 20, 1921.

CASE OPENS CAPITAL SEASON, MRS. HARDING PRESENT

THE concert season in Washington was opened yesterday afternoon by Anna Case, soprano, who gave a song recital. Miss Case was greeted by an audience which filled the National Theatre, with Mrs. Harding in the presidential box, accompanied by several members of the cabinet circle.

"Miss Case gave a program of charming songs, ranging from the ancient to the modern. The program had an added interest in a new song by Miss Case, which was received with spontaneous applause by the audience. It is Spanish in type and rhythm, and she sang it in excellent Spanish. Miss Case displayed brilliant attainments as a linguist, singing in Italian, German, French, Swedish, Spanish and English. Her phrasing and breath control were delightful, her light, delicate vocal work exquisite, and her enunciation, by which no word was lost to her hearers, was excellent, adding much to the effectiveness of her singing."

—The Evening Star, Washington, D. C., Oct. 22, 1921.

AMERICAN GIRL IS DELIGHT IN LOCAL CONCERT

"Singing as it should be done, by a genuine American girl, whose entire musical education and experience has been gained in the United States, was the artistic feat of the large audience at the Lyric Theatre, Friday evening."

"Miss Case is a concertist who has few equals, and it was the verdict of those who heard her in both of her local appearances that she has made much progress in the intervening years. It is a genuine treat to listen to her marvelous voice, with its purity and limpidity of tone, richness of color, delicacy of shading and nuance and its wealth of expressive beauty. One of the most satisfying things about her singing is that she does it with such naturalness and ease, and is withal so expressive in the various moods of the composers."

"Her enunciation is superb and even in the most delicate pianissimos there was bell-like clarity and correctness of vocal methods. No more pleasing artist has been heard here during this or any other season, and the audience was rapturous in its appreciation."

—The Memphis (Tenn.) News Scimitar, March 11, 1922.

SOUTHERN CITIES GO WILD OVER CASE

ANNA CASE SETS 'EM YELLING AT NATIONAL

Not since Galli-Curci Has a Singer So Stirred Greensboro Music Lovers

The headlines above from the Greensboro (N. C.) Daily News, February 11th, 1922, are a fair sample of the sort of reception Miss Case gets on tour. The paper continued:

"Anna Case set 'em yelling at the National Theatre last night—the first time a phlegmatic Greensboro audience has added shouts to handclapping in approval of a singer since Galli-Curci set the town crazy three years ago. But after the second group last night the rafters rang again; and the Case concert will go down in the musical history of Greensboro as one of its most remarkable popular successes."—Greensboro (N. C.) Daily News, Feb. 11, 1922.

AUDIENCE IS THRILLED BY MUSIC TREAT

Anna Case Wins Instant Popularity and Takes Away Admiration of All Who Heard Her

"It was the occasion of one of the most enthusiastic demonstrations ever witnessed in Charleston. Greeted by an audience which filled the High School Auditorium, the artist received an ovation rarely accorded any other singer who has appeared here."

—The Charleston (W. Va.) Gazette, April 27, 1921.

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NEW YORK CONCERTS

APRIL 24

Jeanne de Mare

Jeanne de Mare concluded her talks on modern French music for this season at Rumford Hall on Monday afternoon, April 24, with a conference on the work of Claude Debussy. Miss de Mare's talk was of the usual interesting character, informative without being pedantic, and was thoroughly appreciated by a large audience. She was assisted by Barbara Maurel, soprano, who sang a number of Debussy songs in authoritative style, sympathetically accompanied by Frederick Bristol, who also played a number of the well known Debussy piano works.

Bachaus

Bachaus gave his fifth and last recital of the season before a crowded house at Town Hall on the evening of April 24, playing a program of general interest that evidently greatly pleased his audience. The program opened with the Saint-Saëns arrangement of the overture from Bach's twenty-ninth cantata—a most interesting work—followed by Schumann's sonata in F sharp minor, of which the pianist gave a clear cut, vigorous and musically reading. His magnificent technic enabled him to do justice to the Schumann music and his understanding of the composer's meaning enhanced the beauty of his interpretation of this too seldom played masterpiece.

More to the taste of the public was the group of Chopin pieces: prelude in F major, nocturne in F major, ballade in F major, three studies (A minor, E minor and D flat), waltz in A flat, polonaise in A flat. The preludes and the nocturne and several of the studies had to be repeated before the audience would permit Mr. Bachaus to continue with his program. There were also several additional encores.

The closing group consisted of a Weber-Brahms "Perpetuum Mobile" and Liszt's Concert Study in D flat and second Hungarian rhapsody.

From the reception accorded him on this occasion it is clear that Mr. Bachaus has won the New York public. He fully deserves the recognition that is accorded him. His art is of a high order—self-contained, unaffected, brilliant, sincere. His technic is extraordinary. No difficulty appears to give him the slightest anxiety and he offers musically interpretations of the most exacting passages in piano literature with an easy grace that is truly amazing. When the American public at large is permitted to discover him, his career in this country will be assured.

Michael Banner

On Monday evening, April 24, at Aeolian Hall, Michael Banner, violinist-composer, gave a recital to a large and

enthusiastic audience. The appearance of Mr. Banner after many years away from the local concert stage answers the oft heard question, "Where is he and what is he doing?"

Many years ago Michael Banner as a little boy of ten years was presented to the American concert audiences by Dr. Leopold Damrosch and Theodore Thomas. He was soloist with their orchestras, and his playing created such enthusiasm that the boy was instantly pronounced a genius.

Late years he has confined his talents almost entirely to composing. He has had many compositions published and a number of books, so it can readily be understood that there was considerable interest in his appearance last week at Aeolian Hall.

He opened his program with the E minor concerto, Mendelssohn. This was followed by the "Ciaccona," Bach; "Wiegeliel," Brahms, and D flat nocturne, Chopin, with his own original arrangements. The third and last group consisted of the "Ave Maria," Schubert-Wilhelm, adagio, Bizet; "Legend of the Hermit Thrush," a well known composition of his own. He closed with Mendelssohn's "On the Wings of Song," with Achron's arrangement. Josef Adler ably assisted the artist at the piano.

Mr. Banner has fine technic, a good style, and produces a tone that has considerable appeal. There is a certain simplicity in his playing that marks him as an artist.

Lawrence Schaufler

On Monday evening, April 24, the Arts Assembly presented Lawrence Schaufler in a piano recital at the Magna Chordia Chambers. Mr. Schaufler, who made a very favorable impression several weeks ago in a joint recital with George Reimherr at the National Theater, again revealed his fine qualifications, namely, a sound technic, good even tone, commendable color and rhythm and, in addition, a musicianly feeling. The audience was responsive and gave the young artist a warm reception. His program follows:

Sonata, op. 27 No. 2 ("Moonlight").....Beethoven
Nocturne, op. 52 No. 2 in E.....Chopin
Mazurka, op. 59 No. 2 in A flat.....Chopin
Etudes, op. 25, No. 3.....Chopin
Op. 10 No. 11.....Chopin
Variations and fugue, minor.....Handel-Brahms
Impromptu in G sharp minor.....Sinding
Etude in C sharp minor.....Scriabine
The Goldfish.....Debussy
Selections from "The Dead City".....Korngold
Arranged and played by Mr. Schaufler and reproduced on the Duo-Art Piano
Polonaise.....Paderewski
Played by Mr. Schaufler and the Duo-Art Piano

APRIL 25

Roshanara

At the Booth Theater, on Tuesday afternoon, April 25, Roshanara, the East Indian dancer, gave a recital to an interested audience. The first part of her program was made up of "Grace in Movement," a practical demonstration of the dances of the East Indian; this was exceedingly interesting as well as instructive. Roshanara expresses herself cleverly. The second part of her program consisted of three dances—"Punjabi Kite," a popular dance in northern India; "In the King's Garden," a classic Hindoo dance of spring, and "Hindoo Nautch," a mythological dance. They were all too short, and the audience demanded encores which she very obligingly responded to. Roshanara is graceful and makes a charming picture. The music that accompanied the dances consisted of original melodies arranged by F. Cheeswright, who played the piano and directed the other instruments—an oboe, clarinet and flute. There were two drummers seated on either side of the stage, which added to the picture and gave local atmosphere.

Caryl Bense, Mary Allen and John Doane

A joint recital was given at the Princess Theater, Tuesday afternoon, April 25, by Caryl Bense, soprano; Mary Allen, contralto, and John Doane, coach-accompanist. The program was interesting and varied, having duets for soprano and contralto, as well as solos. The two voices blended beautifully and there was evident unity of thought in interpretation.

Miss Bense's clear soprano voice was pleasing in her solo numbers, and she revealed good taste and understanding in her singing. Miss Allen, though a decided contrast, was equally pleasing. Her rich, warm tones were a delight and she put genuine feeling into all she offered. She has good range and volume. Both artists have personality and a charming stage presence.

No small part of the success was due to John Doane, the splendid coach-accompanist.

A large audience was present to enjoy the program, which was as follows:

Duets:
The Sabbath Morn.....Mendelssohn
I Would That My Love.....Mendelssohn
Soprano:
Air di Poppea (from Agrippina).....Handel-Bibb
O Sleep! Why Dost Thou Leave Me.....Handel
Claire de Lune.....Szulc
Il Paese.....Orsini
Contralto:
Der Genesene an die Hoffnung.....Wolf
Der Bärner.....Wolf
Auch Kleine Dinge.....Wolf
Fussreise.....Wolf
Duets:
Bolero.....Saint-Saëns
Pastoral.....Saint-Saëns
Soprano:
The Lost Falcon.....Schindler
The Butterfly.....La Forge
As We Love.....Hyde
The Answer.....Terry
Contralto:
An Old Song Ended.....Scott
A Maid Sings Light.....MacDowell
Gray Rocks and Grayer Sea (MS).....Barnett
June.....Beach
Duets:
The Passage-Bird's Farewell.....Hildach

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APRIL 26

Music School Settlement

Town Hall housed an interested audience on the occasion of the concert of the Music School Settlement at which two young members of the classes in East Third street (drawn from twenty nationalities) presented works from their own pens. The numbers were an "Invention" in D minor by Gertrude Karlan, and two "Sarabandes" by Gertrude Price. Fannie Levone conducted an orchestra of players under twelve years of age, in a Brahms Hungarian dance. Jennie Rosanoff led a children's chorus in Grieg songs. Melzar Chaffee, the regular director of the organization, led the senior orchestra in the first movement of Beethoven's first symphony. The performances all were highly interesting and testified amply to the value of the work the Music School Settlement is doing.

Patrons of the Settlement, many of whom were in the audience, include Mme. Sembrich, George Barrere, Sergei Rachmaninoff, Alma Gluck, Ernest Schelling, Harold Bauer, Pablo Casals, John Drew, Mrs. C. H. Ditson, Otto H. Kahn, Mrs. M. B. Schirmer, David Mannes, Mrs. John D. Rockefeller, Jr., George F. Baker.

New York Philharmonic Orchestra and Oratorio Society

Beethoven's Ninth, and also Beethoven's First, were given at Carnegie Hall on April 26 by the Philharmonic Orchestra and the Oratorio Society under the direction of Willem Mengelberg to celebrate the eightieth anniversary of the Philharmonic Orchestra and repeated at the Metropolitan Opera on Sunday evening, April 30. The soloists were Inez Barbour, soprano (replacing Florence Hinkle, who was ill); Merle Alcock, contralto; Lambert Murphy, tenor, and Royal Dammun, baritone. There was a long and interesting discussion of the Ninth symphony in the program notes by Lawrence Gilman, very much worth reading, and a facsimile of the program of the first concert of the orchestra in the Apollo Rooms, December 7, 1842, at which the Beethoven First symphony was given. It is not without significance to note that the name of the conductor is not mentioned on this early program. Underneath stands "The Vocal Music will be directed by Mr. Tim," but who conducted the orchestra is not stated. Times have changed.

Mr. Mengelberg had prepared a finished performance of the long work. The orchestra was at the top of its form after its three months' training under the Dutch conductor and the performance of the orchestral part left nothing to be desired. The magnificent scherzo gave the same joy as it always does, so much so that some enthusiastic members of the Sunday evening audience burst in with applause after the fortissimo drum beat which marks the introduction on the return of the main theme after the trio, thinking it was the end of the movement (And what a precursor of Rimsky-Korsakoff the trio of the scherzo is, both in thematic material and orchestral handling). The soloists did their best in struggling with the impossibly written vocal parts and the same is true of the chorus which sang with vigor and earnestness and did as well as any chorus can.

Sunday evening was Mr. Mengelberg's last appearance of the season. There was a great deal of applause for him as well as for his forces and a number of floral tributes in honor of his farewell, including a wreath much taller than the little man himself.

APRIL 29

Denzso D'Antalfy and Maria Samson

Saturday afternoon, April 29, Denzso D'Antalfy and Maria Samson gave a joint recital at Aeolian Hall, assisted by Louis Rozsa, baritone. The program opened with three Bach numbers for the organ by Prof. D'Antalfy. This was followed by "Ah Perfido." The third group consisted of three original numbers by Prof. D'Antalfy, having their first American hearing. The first half of the program ended with a group of songs by Miss Samson. Mr. Rozsa sang the first group after the intermission, two operatic arias and a song by Prof. D'Antalfy. All artists contributed to the remainder of the program, which consisted almost entirely of works or arrangements by Prof. D'Antalfy.

Prof. D'Antalfy is assistant organist at the Capitol Theater. He shows sincere musicianship, both as a composer and as a soloist. He produces a rather vigorous tone on the organ, but evidently it is what his audience enjoys. The big gathering was very enthusiastic in its applause. A number of his compositions were marked by originality and a thorough knowledge of the majestic instrument. Miss Samson's voice is known to many music lovers here; she was the principal soloist for a number of weeks at the Capitol Theater, having been especially engaged by S. L. Rothafel. Her voice was much more effective in the short numbers.

The American Music Guild

The American Music Guild made its bow to the public in two concerts at the MacDowell Club, April 22 and 29, presenting an encouraging series of work by American composers and composers living in America, which is not exactly the same thing. At the first concert a very interesting violin sonata by Albert Stoessel was played by the composer and Louis Gruenberg; Povla Frijsh interpreted songs by Carpenter, Loeffler and Frederick Jacobi; two movements of an unfinished string quartet by Sandor Harmati were played by the Lenox String Quartet (Sandor Harmati, Wolf Wolfenson, Nicolai Moldovan and Emmeran Stoeber), and a concerto for piano by Louis Gruenberg was performed by the composer and Harold Morris.

These compositions made an impression of the excellence of the new Guild that was strengthened at the second concert at which were heard: a sonata for violin and piano by Marion Bauer, a set of beautiful songs by A. Walter Kramer, three part songs for women's voices by Charles Haubiel, three songs for soprano by Deems Taylor and a trio for piano, violin and cello by Harold Mor-

ris played by Albert Stoessel, Lucien Smith and the composer.

The songs by Kramer and Taylor were beautifully sung by Greta Torpadie, whose splendid enunciation made understandable every word of the text. Marion Bauer was here introduced to the public for the first time in a work of large form and made a favorable impression, though it may be remarked that her work shows the characteristic blemish of nearly all modernistic composition—a too great fondness for modulation, too much complexity, too little simplicity. The same is true of the Morris trio. Still, the works of these and the other composers here represented demonstrate worthy endeavor, and the Guild should serve a useful purpose in bringing to public attention works that would otherwise perhaps never be heard.

Porta-Povitch Dancers

The Porta-Povitch Dancers were seen in ballet diversissements at Aeolian Hall on the evening of April 29, and the varied program gave much pleasure to an interested audience. There were some thirty-six numbers, so it would be impossible to give a detailed report of each of the performers. Suffice it to say that the grouping in the ensemble numbers was excellent and the costumes gorgeous. The training at the Porta-Povitch school evidently covers a wide field, for the program included Russian and Greek dances, toe dances, numbers suitable for musical comedy, vaudeville sketches, ballroom dancing, etc. Perhaps the most finished work of the evening was done by Marie E. Haun and Galdino Sedano, who were heartily applauded in two dances of entirely different type. The Beethoven "Moonlight" sonata was given by request and proved to be an effective ensemble number. One of the features of the program was the appearance of Porta-Povitch in his famous "Five-Step," assisted by Lindley Lenton.

APRIL 30

Emma Burkhardt

On Sunday afternoon, April 30, Emma Burkhardt, contralto, gave a concert at the Princess Theater. She began her program with three classical numbers. These were followed by a group of German songs, a group of French songs and closed with an American group. She was enthusiastically received and responded to the demands for encores. The American group included among other songs "The Day Is No More," Carpenter, and "By the Waters of Minnetonka," Lieurance, with cello obligato, which had to be repeated.

Miss Burkhardt, who is an artist-pupil of Mme. Nissen-Stone, sang with musical intelligence and produced a tone of lovely quality, particularly in the upper register. It would seem at a first hearing that the German group was the most effective. The selections showed the range and the quality. Imogen Teay accompanied Miss Burkhardt and rendered able assistance to the young singer.

Concert at David Mannes Music School

The last concert of the artist series, originally scheduled for April 23, was given in the Concert Hall of the school, 157 East Seventy-fourth street, New York, April 30, before a large audience. The program opened with Brahms' trio in E Flat, op. 40, for piano, violin and horn. This rarely heard composition received a dignified and musicianly reading by Messrs. Howard Brockway, David Mannes and Lorenzo Sansone, which will long and pleasantly be remembered by all who attended. The ensemble work by these three artists was such as to arouse genuine enthusiasm, and created a desire among the auditors to have this beautiful work repeated at some near future date.

Messrs. Guy Maier and Lee Pattison, whose exceptional ensemble playing has called forth much favorable comment during the past few years, again demonstrated their right to be classed among the foremost exponents of this class of work. They played with much charm, Raff's "Gavotte," andante and variations by Mozart, and a contrapuntal paraphrase of "The Invitation to the Dance," Weber-Godowsky, which latter number was heard for the first time in public on this occasion.

George Reimherr

George Reimherr sings ballads and heart songs so exquisitely that, without tiring his audience, he could have repeated the entire program which he gave at his song recital at the National Theater on the evening of April 30. However, he deemed it advisable to repeat only four of his programmed numbers, to which he added some five or six encores. As has already been mentioned in these columns in reviewing Mr. Reimherr's former appearances—this was his third recital at the National Theater this season—he has marked interpretative ability, for he gets everything there is to be gotten out of each of his songs. His program last Sunday evening was well within his range, and therefore doubly enjoyable.

Of the American songs, Sherman Fowler's "The Mystic Hour" proved to be especially beautiful and made such an excellent impression upon the audience that it was one of the numbers which the tenor just had to repeat. Openshaw's "Love Sends a Little Gift of Roses" was given the proper interpretation and was encored. Vanderpool's "Come and Love Me" made its usual appeal; Edwin Green's "Sing Me to Sleep" was exquisitely done, and "Believe Me If All Those Endearing Young Charms" was liked immensely. Penn's "Smilin' Through" and "The End of Day" (Ralph Cox) were among the encores which were heartily applauded. Mr. Reimherr's entire program was sung in English, and as clear diction is one of his many assets, every word was heard distinctly.

The tenor was assisted by Richard Ideler, a serious violinist who plays with considerable musicianship. He has a well developed technic, his shading is excellent, and his pianissimo work especially fine. He was heard in two groups of numbers.

Lawrence Schaffler was at the piano for both artists and added to his reputation as a first class accompanist. This young pianist has been appearing with success recently in his own recitals.



From a recent portrait painted by Zelma Baylos

Rafaelo Diaz

¶ As a recitalist, Mr. Diaz has established an enviable position, by reason of the high musical character of his work. Infinite care in the selection of his programs, perfect diction, elegance of style, impeccable musicianship, abundant interpretative resource together with the individual timbre of his high lyric voice (quite unlike any other), combine to make the singing of this tenor most appealing to audiences of culture and advanced musical tastes. Ergo, clubs of musicians and concert audiences of discrimination will find his work at once a delight and a benefit.

¶ Re-engaged sixth season Metropolitan Opera Company.

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ACROSS THE COUNTRY

Akron, Ohio, April 9.—March 25 two-concerts were given in the Akron Armory by Sousa and his band. The matinee was devoted to the young people and thousands of school children could not obtain tickets. The huge auditorium was in charge of the city fire department, which made every precaution to care for the youthful charges, who were seated and dismissed in record time, although Sousa has been giving these concerts to his young admirers here each season. The program was given from numbers on this year's memory contest for the children, and enthusiasm of the riotous kind followed every selection. The evening program, a typical one, pleased an audience that completely filled the Armory. Thirty-six hundred children attended the matinee, and the total attendance for afternoon and evening concerts was sixty-five hundred.

Schumann Heink was heard in recital April 5 by an audience which again taxed the seating capacity of the Armory. Many could recall when the voice of the singer was more youthful, but no person could remember when the famous contralto was younger in spirit, or when she wielded more complete control over an audience. She sang in English, Italian and German. To hear her sing once more in German and in such excerpts as the "Erda" scene from Wagner's "Rheingold" and "Brangaene's Warning" from "Tristan and Isolde" was a privilege sincerely appreciated. The close of each song was the signal for hearty tribute to her art. Encores were demanded. Lieurance's "Indian Love Song" was given with such fervor that a repetition was necessary. Arthur Loesser played accompaniments and also several solos. The Sousa and Schumann Heink concerts were under the management of Windsor and Poling. E. G. K.

Albany, N. Y., April 10.—Mrs. Floyd E. Mallette and Lillian M. Jones were in charge of a Monday Musical Club program, the contributors being Harriet Crannell, Elizabeth

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"Bronwen" (overture), Wild-fowl (Fantasia), Scotch Dances—*"Les Hommages"* (Symphony), *"Apollo"* (Symphony), *"Gwyn"* (Piano Concerto), Violin Concerto—Performed London Sym. Orch. Goossens concerts, U. S. A., Rio de Janeiro, Munich, Vienna, etc.

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Roehr, Mrs. Edgar S. Van Olinda, Mrs. Herbert E. Robinson, Mrs. George D. Elwell, Lydia F. Stevens, Mrs. Mallette and Miss Jones.

Beatrice Wheeler Harpham, mezzo soprano, formerly of the Chicago Opera Association, gave solos at a recent meeting of the City Club. E. V. W.

Anniston, Ala.—(See letter on another page.)

Belton, Tex., April 7.—The St. Louis Symphony Orchestra gave two concerts at Baylor College, March 29. Fifteen hundred public school children were kept waiting three hours before the organization arrived, the delay being a result of miscalculations by officials of the organization, and the lateness of trains. This was the first matinee attraction arranged by Dean T. S. Lovette, to give public school children the privilege of hearing the best musical attractions brought to the college at a minimum fee. Therefore, the result of the initial undertaking proved very discouraging. The evening concert was given under the auspices of the Belton Music Club, and the St. Louis Symphony Orchestra with Rudolph Ganz conducting sustained its enviable reputation. The program was so heavy that the concert was not concluded until midnight. Mme. Namara, the soloist, proved very satisfying.

Rudolph Ganz, conductor of the St. Louis Orchestra, Arthur J. Gaines, manager, and Stella Wrenn, soprano, were guests of Dean and Mrs. T. S. Lovette at a dinner party, March 29. This occasion celebrated the reunion of Mr. Ganz and Mr. Lovette, who are old-time friends, and also Mr. Lovette's birthday.

Margaret Matzenauer sang here April 6 to a crowded and enthusiastic house. Her engagement was the last of the series of musical events for this season brought to Belton by the Belton Music Club, and was one of the best. Her beautiful stage appearance, her artistic voice and cultured ways completely captivated her large audience which brought her back repeatedly. She brought the wealth of her lovely voice and its rare fineness of expression at its very best to her recital here.

Mme. Matzenauer, during her several days' stay in Belton, where she was a guest at Baylor College, was one of the large audience which witnessed the burning of the home of Dr. J. C. Hardy, president of the institution. Her accompanist, Georges Vause, not only rendered assistance by turning in the fire alarm, but also went into the blazing house and saved many valuable articles. V. W.

Boston, Mass.—(See letter on another page.)

Cheyenne, Wyo., April 10.—On March 12 Josef Konecny, Bohemian violinist, appeared at the Princess Theater in a matinee-recital sponsored by the glee club of the high school, Florence Flanagan, director. He was assisted by Esther Louella Lash, soprano, and Mary

Tris, pianist. The program was popular and well received by an audience of 1,200, largely public school pupils. For two weeks previous to the recital Miss Flanagan carried on an intensive series of appreciation lessons through the schools, a Victrola being used to familiarize the young folks with the selections announced for the Konecny program.

At Fort Russell, on Sunday afternoon, April 2, Mr. and Mrs. Roy Holderness entertained at a delightful musicale-tea. Fort Russell boasts of many musicians of merit among the officers and their ladies of the 13th Cavalry and 53rd Infantry now on station here. Among those appearing on the excellent program were Mrs. T. W. Essig, pianist, formerly of the Chicago Musical College, who rendered charmingly selections from Beethoven, Bach and Handel, and, besides, acted as the accompanist of the occasion; Mrs. William Neeley and Mrs. Holderness, who gave vocal numbers, the former singing the "Waltz Song" from "Romeo and Juliet" with skill, and the latter giving pleasure with a group of French Chansons; Mrs. Victor Biehn, a violinist of ability, who assisted with delightful obligatos; Mrs. Elmer H. Cook and Mrs. James Mackay, two of Cheyenne's best known vocalists, who were heard in pleasing song groups.

Carl Jesse, Mus.Bac., has arrived here from his former headquarters in Kansas and has entered the teaching field. Cheyenne music lovers were made happy Palm Sunday by the announcement that Mrs. T. Joe Cahill (Susan Brady Cahill) would be heard again as organist of St. Mary's Cathedral. Her return after two years was but for the day. Her playing of "The Seven Last Words of Christ" (Theodore DuBois) was a real event. The sacred music was put on at the Cathedral with a choir of fifteen mixed voices, well trained and well balanced. No choral organization ever heard in the city has excelled the choir which produced "The Seven Last Words." Mrs. St. Clair Riesenman, recently came to Cheyenne from Denver, possesses a lyric soprano of rare beauty and power. She was in glorious voice on this occasion, and was heard in the solo, "The Seventh Word." St. Mary's was filled to capacity. W. L. L.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

College Park, Ga., April 14.—The pupils of Mrs. French, Dr. Kramer, Miss Lansing, and Prof. Watson gave a joint recital in Cox College chapel, April 10. The recital was featured by Sara Kee Price's rendition of Rachmaninoff's prelude in C minor, Louise Snellgrove's singing of Whelpley's "The Nightingale Has a Lyre of Gold." Other pupils who took part in the recital were Odin Vickerson, Margaret Martin, Agnes Eggers, Verna Moody, Mary Alexander (whose playing of "Liebestraum" vied with Miss Price's prelude for applause), Bessie Barrett, Elizabeth Abbott and Margaret Dean. P. G.

Denver, Colo., April 17.—The thirteenth Chamber Music Party was held April 16 at the home of Mr. and Mrs. James N. Wright. The program consisted of two quartets, that of Schubert in A minor, op. 29, and of Glazounoff No. 2 in F major, op. 10. The program was given by the Denver String Quartet, which consists of Henry Trustman Ginsburg, first violin; Walter C. Nielsen, second violin; Maurice Perlmutter, viola, and Sigurd Frederiksen, cello. On the Friday morning before each concert the program is rehearsed at the home where the concert is to be given, and subscribers are heartily welcomed. B.

Emporia, Kan., April 14.—Sunday vesper services are being given by the College of Emporia music department on an average of once a month for the students and townspeople of Emporia. The program usually consists of several numbers by D. A. Hirschler, dean of music, on the four manual organ which is one of the largest in the Middle West, and other numbers by members of the music faculty, students, or glee clubs. A short religious address is usually delivered in connection with the program. M. G.

Fayetteville, Ark., April 14.—There has been much of interest in a musical way of late. Among others Henry Doughty Tovey, director of the University School of Music, has been heard in piano and organ recitals. On March 22 he gave a program made up of works by MacDowell, Chopin and Rubinstein, with E. Guthrie Hassell at the second piano. April 2 he played at the First Christian Church, a program of organ works by Stillman Kelley, Stoughton, Svendsen, Karg-Elert and Guilman. His program of April 12 consisted of works by Schumann, Schubert-Ornstein, Paderewski, Palmgren, Tchaikowsky, Grieg, Godowsky, Strauss, Wagner-Liszt, MacDowell.

Charles Stratton, tenor, gave a recital on April 5. On his program there were to be found compositions by Strauss, Grieg, Schubert, Paladilhe, Gaubert, Lalo, Georges, Franke-Harling, Clarke, Manney, Schindler, Watts and Bridge. Of special interest was Manney's "Heart of Gold," which is dedicated to Mr. Stratton.

On April 7, Virginia Ladd, soprano, pupil of Mary C. Bateman, gave a recital. Her program opened with Handel's "Angels Ever Bright and Fair," and included works by Arne, Bach-Gounod, Wekerlin, Delbruck, Dell'Acqua, Godard, Rogers, Onomari, Slater and Curran, and ended with the aria "One Fine Day," from "Madame Butterfly."

David C. Hansard gave a violin recital April 9. His program included many numbers of widespread popularity. The spring tour of the University of Arkansas Glee Club presents an interesting program, which includes four negro songs. The soloists are Fount Richardson, Carl Rosenbaum, Mary Cummings Bateman, David C. Hansard and William Paisley. B. G.

Forsyth, Ga., April 15.—The second entertainment in the series of graduating recitals took place in the Bessie Tift College Auditorium on April 14, when Dora Brinson presented her pupil, Louise Dickens, a graduate in piano, assisted by Johnnie Baldwin, sophomore in expression. Miss Dickens' program was cleverly arranged, and rendered with feeling. Her program included etude, op. 10, No. 5, and another Chopin selection—Ballade 111—as well as Hiller's concerto in F minor. P. G.

Fort Wayne, Ind., April 15.—A two-piano concert by Guy Maier and Lee Pattison on April 5 constituted the fifth offering of the season in the Morning Musical artist course.

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The accompanying of Pianist Berdichevsky was as fine a sample of co-operative and supportive work as has been heard here this season—or any other for that matter.—*The Cleveland Press*, January 5, 1922.

Finely sensitive accompanist, Berdichevsky.—*Public Ledger*, February 2, 1922.

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Their program was diversified. "A Valse," by Rachmaninoff, proved a favorite with the audience. Each artist is a pianist of marked capability and they play well together. A large number of young music students were enabled to hear the concert by reason of a special reduction in price for their benefit.

The Fort Wayne Lutheran Choral Society gave a special song service April 6 in St. Paul's Lutheran Church, under the auspices of the city Walther League, assisted by Herman Hahn, organist. Three chorales from Bach's "Passion According to St. Matthew" were rendered. On the program were several numbers from Handel's "Messiah." The solo parts and recitatives were carried by Anna Lange, alto; Selma Rodenbeck, soprano, and Herman Kaade.

The Sigma Beta Musical Society, a new organization, gave a concert April 7 at the Elks' Auditorium. The program included piano solos by Harry Swift, who played a Rubinstein valse; Helen Kettler, "Romance" (Sibelius) and "Alla Mazurka" (Nimerowsky); Mary Van Auken, "Un Sospiro" (Liszt); Ruth Lane-May, "Polonaise" (Chopin), and Marguerite Hitzeman, "Fantasy" (Chopin). Misses Kettler and Hitzeman played a two piano arrangement of "Finlandia," by Sibelius. Helen Braun, violinist, gave the "Pierrot Serenade" (June), and vocal numbers were rendered by Flora Peters and Willa Lower.

The thirteenth annual musicale by students of the Fort Wayne Bible Training School was heard April 11 at Westminster Presbyterian Church. Prof. C. A. Gerber, musical director, conducted the choruses. Other numbers were a piano solo by R. Hieber and a song by a male quartet composed of C. Gerig, K. Klopfenstein, C. Birkey and S. Witmer.

The Mandolin Orchestra of the European School of Music gave a concert at the Third Presbyterian Church. W. Richard Barr is director. The program was varied, offering both light and classical numbers. Edna Buuck was heard in guitar solos.

Hugh Porter, organist, was heard in recital March 29 at Wayne Street M. E. Church, of which his father is pastor. Mr. Porter started to play the pipe organ at the age of fourteen, and soon thereafter became a member of the American Guild of Organists. He is now a member of the faculty at the American Conservatory of Music in Chicago. Bach, Beethoven, Wagner, Schubert and Mendelssohn were the older composers represented on his program. Elgar's military march, "Pomp and Circumstance," was a stirring number. Leroy Hamp, tenor, also of Chicago, assisted with song groups, accompanied by Leah Cohen-Malay.

The European School of Music recently purchased the site and building formerly owned and occupied by the Fort Wayne Art School, and will remodel the same for its permanent home. It has augmented its present faculty by three, engaging Emilie Bouillet, who has successfully taught violin here for a number of years; for the piano department, Carl Bilby, a pupil of Oliver Willard Pierce, Indianapolis, and of Godowsky's master class held in Chicago last summer and E. J. Gatwood, who has had wide training and experience, and is at present assistant supervisor of music in the public schools.

A music contest was arranged recently for the seven grammar grades of the local schools. A list of twenty-five compositions was prepared by a committee working under the direction of the state board of education for the contests in the schools of Indiana. The contest took place in the auditorium of the high school, and included selections from Verdi, Schubert, Mendelssohn, Liszt, Beethoven, Handel, Wagner, Chopin, Rossini, Dvorák, and other famous composers. E. W. H.

Lewiston, Me.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Lindsborg, Kan.—(See letter on another page.)

Miami, Fla., April 7.—Under the direction of Mme. Vilona-Hall, the Miami Philharmonic Orchestra gave its fourth annual concert recently. The program opened with the grand march from "Tannhauser" and included works by Schumann, Liszt, Delibes, Rossini and Victor Herbert. The soloists were Edward Boles, who gave Ovide Musin's "Mazurka de Concert"; Dan Shroeder, who played Kreisler's "Liebesfreud"; Adelaide Sterling Clark, who gave an aria from "Samson and Delilah," and Mme. Hall herself who played the nocturne in E flat (Chopin-Sarasate) and mazurka of Zarzyceli. The audience included the musical elite of Miami, among whom was Mana-Zucca, who is most enthusiastic over the work accomplished, declaring "that the city of Miami should extend a vote of thanks to Mme. Vilona-Hall, for the magnificent work of this orchestra."

Members of the Philharmonic Orchestra are Louise Tarboux, Juva Rumbaugh, Dan Shroeder, Grace Rumbaugh, Bob Voigt, Grace Winters, Edward Boles, Sidney Segall, Ruth Zion, Louise Morton, Thelma Peterson, Howard McClave, Frances Rambo, Florence Higgins, Jennie Nubeck, Janice McLendon, Audrey Hall, Annette Ullendorff, Dorothy Marsh, Fred Plikansky, Margaret Radell, Harriet McCreely, Junior Cooper, Theodore Galatis, Mrs. Thomas, Jacob Zion, Charlie Sims, Henry Simonite, Mildred Noble, Kenneth Berry, Montgomery Atwater, Mildred Henacker, Alice Davis, Clyde Ferrara, Wathen Somers, Marian Creager, John Moore, Evelyn Wilson, Elmer Berguend, Clarence Gunn, Pearl Labelle, Maxine Flener and Bernard Dupont.

Milledgeville, Ga., April 13.—Tuesday evening Juanita Sumnerford gave an excellent piano recital at Georgia Normal and Industrial College, assisted by Mrs. Longino, soprano. The young graduate's program was a fine one, ranging from Beethoven's sonata, op. 26, to Bach's prelude XXI, and ending with Haydn's "Gipsy Rondo." P. G.

New Orleans, La.—(See letter on another page.)

Petersburg, Va., April 5.—An attractive recital was given in the Washington Street M. E. Church on March 23 when the pupils of Joseph Whittemore gave a program of sacred music accompanied by Paul Saunier at the organ. Mr. Whittemore sang a number also and Mr. Saunier played three selections on the organ. The pupils who participated were Vivian Boyd, Effie Neaves, Anna Mae King, Josephine Smith, Hugh Alley, John Patterson and Sam Nunnally.

Virginia Lee Bowman Hall was presented in recital at St. Joseph's Hall April 3 by Forest Dabney Carr, of Richmond. Assisting were Marie Bowman, soprano, who made

her initial appearance before the public with well deserved success, and Claiborne Brister, tenor. The concert was given before a crowded house. P. S.

Portland, Me.—(See letter on another page.)

San Antonio, Tex., April 5.—The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, entertained with a luncheon March 20 in honor of Lois Farnsworth, soprano, who has just returned from study in New York. After a short visit here she will leave for Italy to continue her work. Musical numbers at the luncheon were given by Mrs. Robert Carter and Mrs. Eugene Staffel; Miss Farnsworth also contributed a group. Mrs. Nat Goldsmith accompanied both Mrs. Carter and Miss Farnsworth.

The Tuesday Musical Club gave a program at the Central Christian Church for the regular meeting March 21, with Mrs. E. C. Van Ness in charge. Those who contributed were Mrs. L. L. Marks, soprano; Edward McKenzie, baritone; L. W. Dyer, cornetist; Mrs. Van Ness, organist, and the Tuesday Musical Octet (eight violins), Mrs. Edward

Sachs, leader. At the piano Mrs. Van Ness was the accompanist for the soloists.

The fourth organ recital in the Lenten series at St. Mark's Church was given March 23 with Frederick King as soloist. These recitals are drawing large audiences and due credit must be given Oscar J. Fox, organist of the church, and his choir, for having sponsored them.

Harvey Hindermeyer, tenor, and the Dann Trio (Rosalynd Davis, violinist; Felice Dann, cornetist, and Blanche Dann, pianist), Edison artists, appeared in recital March 27 under the auspices of the Evening News. Mr. Hindermeyer has a voice of flowing lyric quality, good breath control, splendid interpretation and pleasing personality, and his enunciation was a delight. He sang numbers by Rubinstein, Bostelmann, Flotow, Bartlett, O'Hara, Russell, Broadwood, Haile, Burleigh and Rimsky-Korsakoff, and a ballad in which his record for the Edison re-creation was compared. Encores were necessary for each group. The Dann Trio played numbers by Schubert, Tchaikowsky, Martini, MacDowell, Raff and Brahms, and "Love Song" (Nevin) in connection

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with the record. The trio plays with beauty of tone and good interpretation. Blanche Dann accompanied the numbers by Mr. Hindermeyer with the exception of the last group, when the trio accompanied.

The Hospital Choir, consisting of thirty-one nurses under the direction of Chaplain F. H. Hayes, gave a program of sacred selections March 26 in the Red Cross Building, Station Hospital, Fort Sam Houston.

For the week of the Woman's Missionary Council, which began March 29, Mrs. Harry Leap arranged the program, the participants being Mrs. Fred Jones, Rubie Perryman, Mrs. Guy Simpson, Edward McKenzie, Mae Cowley, Marguerite Voight, Eddie Levey, Ollie Stapleton, Mrs. George Gwinn, Mrs. T. H. Flannery, the Mozart Choral Society (David L. Ormesher, director), a male chorus (O. Stapleton, director), the quartet of Laurel Heights Methodist Church, and the choir of Travis Park Methodist Church (Ollie Stapleton, director). The accompanists were Roy Repass, Eleanor Mackensen, Mrs. Edward McKenzie and Mrs. Harry Leap.

Bertram Simon, violinist, appeared in a recital March 28, assisted by Mrs. Nat Goldsmith at the piano. His tone is large and rich, yet sweet, and he plays with a fine command of technic and with musicianly interpretation. The program consisted of compositions by Beethoven, Franck, Cottenet, Schumann-Auer, Burleigh, Mana-Zucca, Rimsky-Korsakoff-Kreisler and Kreisler. Encores were necessary after each group. Special mention must be made of the unusually fine accompanying of Mrs. Goldsmith. She shared

in the applause following the César Franck number. Mr. Simon is a teacher in San Antonio. The recital was managed by Roy Wall.

Mrs. J. W. Hoit arranged a program which was given in the Unitarian Chapel March 29 with the following participants: Eleanor Mackensen, pianist; Sarah Karcher, violinist; Manfred Gebhardt, baritone, and a trio (Edward Goldstine, cellist) M. Tulipan, violinist, and Mrs. J. W. Hoit, pianist). The accompanists were Mrs. J. Art and Mrs. Hoit.

The San Antonio Musical Club entertained with its monthly program March 29, at which time the cycle, "The Morning of the Year" (Charles Wakefield Cadman), was given, with Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and David Griffin, baritone, as participants. Walter Dunham was the accompanist. Maurine Johnson, pianist, of Lytle, Tex., a talented pupil of Mr. Dunham's, played the "Valse in Form of Etude" (Saint-Saëns) as an added number.

The Treble Clef Glee Club (Bertha Ann Cooper, director) of the Texas Christian University, of Fort Worth, Tex., appeared in concert March 29, assisted by Elliott Todhunter, reader, and Ralph Uniacke, violinist.

The fifth organ recital in the Lenten series at St. Mark's Church was given March 30, with T. William Street as soloist. The program consisted of numbers by Dubois, Corelli, Bach, Lemare, Lemmens, Smart and Krebs.

Margaret Matzenauer, contralto, was presented in recital April 1 by the Beethoven and Liederkranz societies. Mme.

Matzenauer has appeared in San Antonio before, and consequently received an ovation as she stepped on the stage, and the enthusiasm continued as the program progressed. Her range is remarkable, and many of the numbers sung would have taxed a soprano. Her tone is limpid and beautiful, and her breath control really amazing. She sang songs by Handel, Veracini, Mozart, Meyerbeer, Wolf, Schumann, Brahms, La Forge, Bizet and Henry Jacobsen, who is a resident and conducted the societies in several numbers. Mr. Jacobsen bowed in acknowledgment to the applause which followed his song, "Sleep." Recalls and encores were in order after each group. Georges Vause was the accompanist and gave splendid support. The Beethoven and Liederkranz societies, under the direction of Mr. Jacobsen, sang selections by Dudley Buck, Brahms and Jacobsen a capella, doing excellent work. The parts were evenly balanced and fine attention was given to the shading. Strauss' "Viennese Waltz" was given with Eleanor Mackensen at the piano, and the splendid program closed with Schubert's "The Omnipotence," with Mme. Matzenauer and the chorus, and Mr. Vause at the piano. Mr. Jacobsen demonstrated his unusual ability as a director. The two societies will combine again next season with soloists.

Daisy Cantrell Polk, soprano, formerly of San Antonio but now of Dallas, was presented in a special musical service April 2 in St. Mark's Church, assisted by St. Mark's choir, Oscar J. Fox, organist and choirmaster. "Hear My Prayer" (Mendelssohn) and "Gallia" (Gounod) were sung by Miss Polk and the choir. Miss Polk's numbers were "Gethsemane" (Salter) and "O, All Ye Who Travel Upon the Highway," from "The Seven Last Words of Christ" (Dubois), which showed to splendid advantage her rich, full, sweet voice. "By Babylon's Wave" (Gounod) was given by the choir. Repetition of praise is not necessary for its splendid work, nor for the efforts of Mr. Fox, who is giving these fine musical services. S. W.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla., April 10.—Several people prominent in musical life of this city attended the South Atlantic district convention of the Federated Music Clubs, held in Miami, March 20-22. Mrs. C. A. McKay, president of the Friday Morning Musical, and Mrs. M. M. Taylor, a member of the board, were delegates from the club. Mabel M. Snively, State chairman of education for the F. F. M. C., represented the Music Teachers' Association. Adriana Morales, a member of the local club, was also one of the party. A successful and enthusiastic meeting was reported. Mrs. C. A. McKay was elected third vice-president for the state organization and Mabel M. Snively was reappointed state chairman of education.

Homer Moore presented several of his pupils in a vocal recital on March 14 at the Baptist Church, which was filled to capacity by an enthusiastic audience. Several selections from "The Elfwife," also one from "Louis IV," operas from Mr. Moore's own pen, were especially well received. Mr. Moore gave an interesting and instructive talk on American composers and American music.

March 30 two young pupils of Hulda Kreher—Alice McDonald, pianist, and Lily McDonald, violinist—ages twelve and fifteen respectively, showed marked talent, excellent training and perspicacity in their interpretation of the masters. The rendition of the sonata for violin and piano by Beethoven deserves especial mention, being played with verve and assurance. These young musicians, with carefully directed efforts, undoubtedly have a promising future. The spontaneous and generous applause of the audience attested to its sincere appreciation of these young students.

The Iris Grand Opera Co. presented "Carmen" on March 19, also as a benefit performance "La Forza del Destino" on March 26, for Nino Ruisi, artistic director of the company, who has worked so faithfully to make these productions the success they have been. Agnese Robinson and Nino Ruisi, who have been starring in these operatic productions of the past season, have established a permanent place in the hearts of music lovers of Tampa. In addition to the artists of the regular cast, several local singers were heard to advantage. Mrs. J. R. Bradford, popular in musical circles, made her debut as Micaela and was enthusiastically received. Luis Rueda was heard for the first time as Alvaro in "La Forza del Destino." The loud acclaim from the audience left nothing to be doubted as to the favor with which he was received. Giuseppe Rueda, baritone, sang Don Carlos. He won honors in this as on many previous occasions.

The program of the Friday Morning Musicales on March 31 was given over entirely to new members, and was a distinct success. The singers appearing on this program were Mesdames G. H. Nippert and J. R. Bradford; pianists, Mesdames G. H. Slayton, M. G. Webb, Edna Barritt and Regina Chastain. Ethlene Byars was the only violinist, but added much to the charm of the program. Fred Perlman of New York played in a duet with Edna Barritt the charming Arensky suite. The chorus sang two delightful numbers under the efficient direction of the new director, Conrad Murphree. The program given by the student department of the Musicales on April 1 was given over to new members. M. M. S.

Washington, D. C.—(See letter on another page.)

Almost Seventy Engagements for Middleton

Arthur Middleton, formerly of the Metropolitan Opera Company, gave a song recital at Smith College, Northampton, Mass., on April 19. To date this season the noted artist has sung almost seventy engagements from Coast to Coast in recital, concert and with orchestra.

Frederic Baer a Success in "The Messiah"

Frederic Baer, another product of Adelaide Gescheidt's studio, was soloist in a special performance of "The Messiah" on Easter Sunday, in St. James Episcopal Church, Brooklyn. Olive Marshall, Amy Ellerman and Ernest Davis completed the quartet.

Jenkins Recuperates in Washington

Following the most strenuous season she has known, Florence Foster Jenkins, founder and president of the Verdi Club, left for Washington, D. C., April 15, for a week of rest.

GENTLE

Features
A BIRTHDAY
By ISADORE LUCKSTONE
AND
TO RAMONA
By THOMAS V. CATOR

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Theodore Ritch was a youthful and ardent Nicias, his tenor voice fully adequate to the light, vivacious airs.—*New York Times*.

Theodore Ritch had pleasant lyric tones for the bits that Nicias sings.—*New York Mail*.

The performance derived added interest from the presence of Mr. Ritch, a young Russian tenor, in the role of Nicias. Mr. Ritch is a welcome addition to the Chicago forces. He possesses a well placed lyric voice of real tenor quality; he sings with intelligence and style, and he adorns the picture. For Mr. Ritch is that rara avis—a handsome tenor who can really sing. . . . His Nicias is a distinct achievement.—*New York Commercial*.

Praise, too, is due to Theodore Ritch, a dulcet-voiced Russian tenor, who gave a creditable performance of Nicias.—*New York American*.

IN SAN FRANCISCO AND LOS ANGELES

His was a splendid performance and portrayal of the life and love of the young artist who wooed and won Louise, despite her parents' objections to himself.—*Los Angeles Examiner*, April 14.

Theodore Ritch has the charm of a delightful youthfulness, and his carefree idealism makes the infatuation of Louise seem reasonable. He sings well.—*San Francisco Examiner*, April 6.

He has one of the most pleasing tenor voices yet heard among the Chicago artists. His acting was admirable.—*San Francisco Journal*, April 6.

Theodore Ritch, an excellent singer.—*Los Angeles Evening Herald*.

IN CONCERT AT ORCHESTRA HALL, CHICAGO, APRIL 26.

I was agreeably surprised to hear a tenor of very agreeable quality, smoothly produced, used with considerable discretion and good taste. He understands the dynamic treatment of tone, modulates from the most robust high notes to the most delicate pianissimo with ease, and is evidently a good musician, too.—*Herman Davies, Chicago American*, April 27.

Mr. Ritch has a voice of very pleasing quality, good range and power. . . . In the group, of Russian songs he appeared most at home and sang them with feeling and appreciation. He is a talented young man with a voice that ought to carry him a long way.—*Karlton Hackett, Chicago Evening Post*.

Mr. Ritch is not only a talented artist, but a gifted singer as well. In the air from Donizetti's opera, "L'Elisir d'Amore" and two other Italian selections, Mr. Ritch brought to hearing a fine, smooth tone, a deft turn of phrase and musical feeling. Later in some Russian songs by Rimsky-Korsakow, Kachavoff and Rachmaninoff, he disclosed warmth, an interpretative style and considerable vocal power. He has a pleasing stage presence. He was called upon to add several encores to the listed numbers on the program.—*Maurice Rosenfeld, Chicago Daily News*.

ADDRESS, CONGRESS HOTEL, CHICAGO.



WHERE THEY ARE TO BE

From May 4 to May 18

Althouse, Paul: 8, New Britain, Conn. 12, Springfield, Mass.	15, Edmonton, Alta. 16, Calgary, Alta. 18, Vancouver, B. C.	Langston, Marie Stone: 4, Jenkintown, Pa.	Riegger, Neira: 5, Harrisburg, Pa.
Arden, Cecil: 5, Spartanburg, S. C.	Easton, Florence: 10, Syracuse, N. Y.	Marshall, Olive: 4, Danville, Va.	Rogers, Francis: 4, Concord, N. H.
Bryars, Mildred: 5, Providence, R. I. 6, Newark, N. J.	Gordon, Jeanne: 5-6, Greensboro, N. C.	Meisle, Kathryn: 6, Youngstown, Ohio.	St. Denis, Ruth: 15, London, England.
Burke, Tom: 18, Philadelphia, Pa.	Grainger, Percy: 8, Newark, N. J.	Meldrum, John: 14, Buffalo, N. Y.	Schumann Heink, Mme.: 5, Springfield, Mo. 7, Ilaya, Kan. 8, Lawrence, Kan. 9, Ottawa, Kan. 10, Chautau, Kan. 12, Ponca City, Okla. 13, Hutchinson, Kan. 15, Concordia, Kan.
Chamlee, Mario: 5, Greensboro, N. C. 8, Brooklyn, N. Y. 10, Troy, N. Y. 12, Mt. Vernon, Ia. 16, Kalamazoo, Mich. 17, Ann Arbor, Mich.	Hackett, Arthur: 5, Youngstown, Ohio.	Menth, Herma: 12, Newark, N. J.	Shawn, Ted: 15, London, England.
Cherniavsky Trio: 4, Ottawa, Can. 5, Pembroke, Can. 6, Renfrew, Can. 8, Brockville, Can. 9, Kingston, Can. 10, Belleville, Can. 11, Lindsay, Can. 12, Gault, Can. 13, Guelph, Can. 15, Kitchener, Can. 16, London, Can. 18, Cobalt, Can.	Hagar, Emily Stokes: 4, Frankford, Pa. 6, Philadelphia, Pa. 8, Wilkes Barre, Pa.	Middleton, Arthur: 5, Greensboro, N. C. 12-13, Mt. Vernon, Ia.	Simmons, William: 4, Spartanburg, S. C.
Cuthbert, Frank: 6, Newark, N. J. 12, Springfield, Mass.	Hess, Hans: 8, Des Moines, Ia.	Miller, Reed: 18, Amsterdam, N. Y.	Stanley, Helen: 5, Spartanburg, S. C.
D'Alvarez, Marguerite: 8, Syracuse, N. Y. 12, Regina, Sask.	Jolliif, Norman: 9, Harrisburg, Pa. 12, Springfield, Mass.	Neil, Amy: 11, London, England.	Storr, Lionel: 5, Harrisburg, Pa.
	Jordan, Mary: 7, Wellsville, N. Y.	Nevin, Olive: 4, Newport News, Va.	Sundelius, Marie: 4, Spartanburg, S. C. 5, Greensboro, N. C. 8, Newark, N. J. 11-13, Mt. Vernon, Ia.
	Kerns, Grace: 4-5, Danbury, Conn. 9, Port Chester, N. Y.	Patton, Fred: 9, Port Chester, N. Y. 11, Reading, Pa.	Van der Veer, Nevada: 18, Amsterdam, N. Y.
	Klink, Frieda: 4, Charleston, Ill.	Pavloska, Irene: 18, Seattle, Wash.	Vreeland, Jeannette: 12, Springfield, Mass. 16, Summit, N. J.
	Konecny, Joseph: 5, Bedford, Ia. 9, Shenandoah, Ia. 10, Hamburg, Ia. 12, Leavenworth, Kan.	Powell, John: 11, New Wilmington, Pa.	
		Price, James: 4-5, Spartanburg, S. C.	
		Pujol, Josie: 18, Bayonne, N. J.	

A. Y. Cornell Pupils Actively Engaged

The pupils of A. Y. Cornell have been exceedingly active of late, as the following would indicate:

Two singers from the studios of A. Y. Cornell took part in a recent performance of "Rigoletto" at the Aborn School. Ethel Spaulding, contralto of St. Louis, was the Maddalena, and Louise Metzger, mezzo soprano, assumed one of the small roles. Elizabeth Pruitt, soprano, another of Mr.



A. Y. CORNELL,

photographed in a moment of leisure between lessons.

Cornell's pupils, recently returned as a professional artist to her alma mater, Hollins College, in a successful recital.

The Wesleyan Methodist Episcopal Church of Springfield, Mass., has engaged Earl Warner, bass, as soloist for the coming year. The solo quartet at the Church of the Redeemer in Hartford, Conn., will have Margaretta Purvis, soprano, as one of its members. Charles Troxell, tenor, has been engaged as soloist at the High Street Temple in Newark, N. J., and has been re-engaged for the Church of the Divine Paternity for the coming season. During March he was heard in "The Messiah" in Trenton, N. J., and was soloist at the inaugural concert of the Choral Society of Caldwell, N. J. He sang in Maunders' "Olivet to Calvary" at Port Jefferson, L. I., on April 8; in "The Messiah" at Allentown, Pa., on April 10, and was re-engaged for Richmond, Va., on April 13.

All in their 'teens, Mardie Kenny, soprano; Margie Howard, contralto, and Elizabeth Roehr, soprano, were presented at a session of the Albany, N. Y., Music Teachers' Association on March 20. Claire Lampman, contralto, has secured a contract with the Pathé Frères Phonograph Company and recently sang for the Fortnightly Club of Rockville Center, L. I., and the Hollis, L. I., Woman's Club. Miss Lampman has been engaged for the fifth year as soloist at the Hempstead, L. I., Congregational Church. Ruth McIlvaine, contralto, is to sing in the quartet at the Church of the Puritans. A similar position will be filled by Nora Winston Gladden, contralto, at the First Congregational Church of Westfield, Mass. Viola Gunzel Hailes, soprano, was soloist at a recent Kiwanis Club luncheon and was applauded by 150 men for her presentation of the Mad Scene from "Lucia." Marion Dudley, soprano, began her engagement as soloist at the State Street Methodist Episcopal Church of Troy, N. Y., on April 1.

Chamlee and Rubinstein at the White House

The President and Mrs. Harding entertained at dinner, Thursday evening, April 20, as a compliment to Marshal Joffre and Mme. Joffre. Among those to meet the distinguished guests of honor were the Secretary of State and Mrs. Hughes, the Secretary of War and Mrs. Weeks, the Secretary of the Navy and Mrs. Denby, Senator Henry Cabot Lodge, Senator and Mrs. James W. Wadsworth, Jr., General Pershing, Admiral and Mrs. Robert E. Coontz, and Major General and Mrs. James G. Harbord.

A musicale followed the dinner in the East Room. The appearing artists were Erna Rubinstein, the young violinist, and Mario Chamlee, the Metropolitan tenor.

This function might be referred to as being a conspicuous feature of the series of musicales at the White House this season, and the warm applause elicited an encore, establish-

ing rather an enviable precedent. Henry Junge, of Steinway & Sons, is entrusted with the pertinent details of the musical functions at the White House.

Movies in the Berlin Opera

Berlin, April 10.—For the first time in the history of the Berlin Opera the much maligned but popular movies have been exhibited in the sacrosanct house. For the benefit of the Invalid Fund of the Staatsoper a new film, based on Hauptmann's poetic drama, "Hannele's Himmelfahrt," had its premiere yesterday, accompanied by the crack orchestra of the opera under the baton of Director von Schillings himself, who supervised the selection and fitting of the music to the film. The artistic effect was superb, the dreamy, visionary atmosphere of the drama being maintained throughout. The music included parts of Schumann's "Manfred," Schubert's "Unfinished," Pfitzner's "Palestrina" and "Christelflein," Mendelssohn's "Midsummer-Night's Dream" music and Scotch symphony, and Cyril Kistler's "Kunihild."

Montreal Opera Opens Successfully

Montreal, April 25.—The Montreal Grand Opera Company, which opened April 24, with "Il Trovatore," for a season of eight weeks of opera in English and French at the St. Denis Theater, is proving a real success. The artists were heartily applauded. The house was packed to the doors the opening night and it was unanimously said that from every standpoint it is one of the best traveling opera companies on the road. Basil Horsfall is musical director and Joseph O'Sullivan the general manager.

Hausegger to Leave Munich, Too?

Munich, April 11.—Following Bruno Walter's sensational resignation from the National Theater (which def-

initely takes effect on October 1), it became known yesterday that in all probability Sigmund von Hausegger, the conductor of the Konzertverein, will also leave Munich at the end of the season, the reason for his dissatisfaction being that he is hampered in his artistic intentions. With the loss of these two leading personalities Munich runs the danger of becoming a second-rate music center, while at present it is probably second to none in Germany. It has been rumored that Hausegger may succeed Furtwaengler as leader of the Opera House concerts in Berlin. L. K.

Reinold Werrenrath on Tour Again

Reinold Werrenrath has recovered from a severe five weeks' illness and made his reappearance on the concert stage in the Bach "St. Matthew Passion" at Carnegie Hall during Holy Week. Beginning April 17 he resumed his spring engagements in the form of a tour of four concerts in six days. This illness of the famous baritone is the first one in his career of over twenty years of singing—at least the first which ever caused a cancellation.

Dubinsky Under New Management

Vladimir Dubinsky, the cellist who is also a linguist and who has travelled the world, will hereafter be under the management of Hinkle Barcus. The increased demand for his services is but the result of constant artistic progress and attainment. His phonograph records, too, have brought him increased renown.

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- What makes a voice sound large near by but lacking in carrying quality at a distance?
- Why few singers are successful?
- Why many soprano voices sound thin and squeaky?
- Why alto voices often sound hollow and "whoopy"?
- The art of combining technique and interpretation?
- Why a voice sounds "bleaty" or "yelly"?
- Why many voices last but a short time?
- That uncontrolled emotions affect voice technic?
- That it is possible to have a resonance which is not jammed, pinched or forced?
- That dieting affects the breathing?
- That there is a science of deep breath taking and breath control?
- Why many voices sound too high or too low?

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"After Ornstein's superlative rendition of his closing number, the twelfth Rhapsodie of Liszt, his hearers sat spellbound."
—New Orleans, Times Picayune.



"The Liszt etude in D flat and the Rhapsodie were extraordinarily well done, the latter so wonderfully well in fact, that the audience clung to their seats when he finished."

—New Orleans, Item.

"Ornstein played these (Chopin) with a richness of tone, color and rhythmic accent that betoken the mentality of a poet."—New Orleans, Daily States.

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Believed to Be the Largest and Most Perfectly Equipped Auditorium in the World—Seats 12,500 and Can Be Emptied in Fifteen Minutes—Cost \$6,500,000—Will Contain \$100,000 Pipe Organ

Cleveland, Ohio, April 18.—The great municipal auditorium, to be known as the Cleveland Auditorium, was formally dedicated on April 15 with a brilliant concert, the celebration extending over Sunday with concerts Sunday afternoon and evening.

The cornerstone of the auditorium was laid September 19, 1920. It is a magnificent structure in the Italian Renaissance style of architecture and occupies an entire city block. It is the fourth unit in Cleveland's famous "group plan" of public buildings upon a Mall extending from the Public Square to Lake Erie.

Built of modern structural steel and reinforced concrete, the exterior is faced with granite and limestone and the interior with marble and decorative plaster. Macoustic plaster is used in the auditorium proper, a composition which proved to be a complete success. This plaster, which is non-vibrating and sound absorbing, is the result of eighteen months' experimentation made by the Mechanically Applied Products Company in co-operation with Architect J. H. MacDowell. A hollow beam stretches across the ceiling as part of the acoustic system, helping to break the sound waves. It also contains the apparatus for the stage spotlights.

The stage has an opening 72 feet wide, and a 21 ton sound-proof curtain, which, when lowered, makes of the stage another hall, seating 950 people.

The auditorium proper seats 12,500 people and can be emptied within fifteen minutes as it has thirty-six double exits opening on the street from the fire corridors, and every door is equipped with automatic panic bolts.

A Skinner pipe organ costing \$100,000, having 10,010 pipes, and 150 direct speaking stops, is in the process of construction. The console has five manuals and is operated by three motors, one of five horse power and two of thirty horse power each. An echo organ 300 feet from the console is operated by a five horse power motor. The console is of the new "disappearing" variety and is mounted on an elevator which lowers it out of sight when not in use. The pipes are not seen. When in operation the console is raised to the floor level where a turntable places it so that the organist half faces the audience. A Mason & Hamlin concert grand piano can be operated from the organ or independently.

Double foyers surround the auditorium making it absolutely immune from street noises.

The lighting system is the last word in the perfection of this important adjunct of a public auditorium. As the crowds file out, lights from the glass ceiling flood the interior with an effect of real sunlight.

The beauty of the decorations, the perfection of ventilation, and the comfort and spaciousness of the seating leave nothing to be desired. Even at tremendous cost of \$6,500,000, Cleveland may well be proud of the largest and most perfectly equipped auditorium in the world.

Lincoln G. Dickey, for the past year business manager of the Cleveland Symphony Orchestra, is the general manager and commissioner of the auditorium. It is due to Mr. Dickey that the three formal concerts were so perfectly staged and so successfully given.

The speechmaking of the occasion was reduced to the minimum. Mayor Kohler was determined that this should not be a "talk-fest."

The dedication consisted of the turning over of the keys by J. H. MacDowell, architect, to Mayor Fred Kohler, and a brief address by Paul Lamb, Director of Law. The whole ceremony did not cover more than twenty minutes.

The three concerts were given by the following individuals and organizations, all of whom donated their services: Cleveland Firemen's Band, Chief J. E. Granger director;

Cleveland Police Band, Lieut. Charles Woodhill, director; 112th Engineers' Band, Lieut. William Parsons, director; the Harmonic Club, J. Powell Jones, director; the Singers' Club, Edwin Arthur Kraft, director; the United German Singing Societies, J. Arthur Nusser, director; organists—Edwin Arthur Kraft, Vincent H. Percy and James H. Rogers; soloists—Rex Haller (soprano), Lila Robeson (contralto of the Metropolitan Opera Company) and Francis H. Sadlier (baritone); accompanists—Mrs. Harry Goodbreed, Mrs. J. Powell Jones, Beatrice Mullen and Gladys Mae Parsons; the Musical Arts Association, presenting the Cleveland Orchestra, Nikolai Sokoloff, director.

The augmentation of the Cleveland Orchestra for this occasion by the volunteer services of Cleveland musicians is done by the courtesy of Local No. 4 of A. F. of M., Henry Pfizenmayer, president, and the co-operation of the following organizations: Cleveland Hotel Orchestra, Ivan Franschski, director; Hollenden Orchestra, Walter Logan, director; Hotel Statler Orchestra, Hyman Spitalny, director; Keith's Hippodrome Orchestra, Andrew Green, director.

Ensemble Players of Columbia University Heard

On Friday evening, April 21, a concert was given by the Ensemble Players of Columbia University in the college parlors of Students' Hall, Barnard College. The players were Daniel Gregory Mason, John Erskine, Frederick C. Hicks, Robert L. Schuyler, Herbert Dittler, Bassett W. Hough and Burnet C. Tuthill. The program included a suite for flute, violin and piano by Bach, played by Messrs. Hicks, Schuyler and Erskine; sonata clarinet and piano by Brahms, played by Messrs. Tuthill and Hough, as well as "Pastorale," for piano, violin and clarinet, by Daniel Gregory Mason, played by Messrs. Mason, Dittler and Tuthill.

Church Position for a Francis Rogers Pupil

Among the very recent engagements filled by Francis Rogers were the following: Groton, Mass., April 21; Concord, N. H., April 22, and Southboro, Mass., April 23. On May 4 he will sing again in Concord, and two days later he is booked for a song recital in Exeter, N. H.

One of Mr. Rogers' students, Raymond Freemantle, sang the bass part in "The Creation" at the big union service on Easter Sunday evening in Meriden, Conn. Another pupil, Elizabeth Murphy, has been engaged as soprano soloist for the coming year at the Church of the Redeemer, New Haven, Conn.

Amy Neill Playing Abroad

Amy Neill scored a striking success when she appeared in concert in Belfast, Ireland, on March 29. On the following day the Belfast Telegraph had many complimentary things to say about her art, one of the comments being that she played with distinction. Her clear-cut phrases, pure and flute-like harmonies, excellent technic, etc., were also mentioned by the critic of the Telegraph. Miss Neill was scheduled to give a violin recital in Aeolian Hall, London, Thursday afternoon, April 27, and she is booked for another one in the same hall on the afternoon of May 11.

Golde Student Wins Notice

Walter Golde has this winter been making a specialty of coaching young pianists in the specialized branch of accompaniment. One of his pupils, Carl Oberbrunner, recently played for Margaret Romaine in a recital on her western

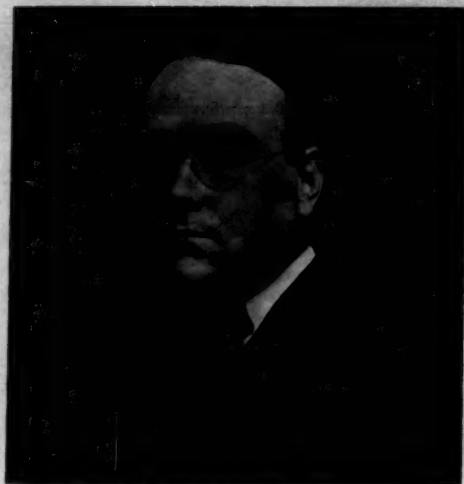


Photo by Horner, Boston

STUART MASON,

composer, conductor, lecturer, pianist, teacher. Mr. Mason does all these things, and, what is of greater importance, he does them all exceedingly well. He lectures on musical subjects at Harvard University, New England Conservatory of Music and the Longy School. As a pianist he has won unusual critical praise and is the accredited representative in this country of Isidore Philipp. During the past season Mr. Mason served as assistant conductor of the People's Symphony Orchestra of Boston. He is in particularly great demand as a lecturer.

tour. The Omaha Bee said of his work: "Carl Oberbrunner, the pianist of the occasion, displayed a singularly clear and fluent technic, a finely modulated tone, and individuality of style. His accompaniments were models of grace and balance, and his solo numbers were delightful in concept and execution."

New York Symphony Re-engages Maier and Pattison

Guy Maier and Lee Pattison have been engaged for the third season in succession by the New York Symphony Orchestra, Walter Damrosch conductor. This time they will be assisted by a third pianist, Arthur Schnabel, who will join them in playing the triple concerto by Bach on March 22 and 23 in Carnegie Hall. Both Mr. Maier and Mr. Pattison studied with Mr. Schnabel during their student days in Berlin.

Cecil Arden Honored

At the concert of the Dante Alighieri Society in Jersey City on Sunday, April 9, Cecil Arden, the young soprano of the Metropolitan Opera Company, met with a unique honor. The Italian Consul, Commendatore P. Bernardi presented Miss Arden with the Order of Merit from Rome, in recognition of her artistic services rendered Italian culture in countries foreign to Italy. This was Miss Arden's second appearance with the Dante Alighieri Society.

Gerhardt to Give Additional London Concerts

Elena Gerhardt's second recital in Queen's Hall, London, on March 30, brought out a capacity audience and so many were turned away that Daniel Mayer Company, Ltd., has arranged for another pair of recitals in May and also a concert at Albert Hall.



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NEW PUBLICATIONS

Chappell-Harms, Inc., New York and London

"RONDEL," a musical setting by Gerrard Williams to a poem by Swinburne. Written for medium voice. Well defined melody running through both voice part and accompaniment. Encore number.

"WONDERFUL WONDERLAND," by Dorothy Forster to words by Harold Simpson. Published in the keys of C and D. Two verses and a refrain. Written in the popular form. Best suited for teaching and lighter programs.

"LOVE CALLING OVER THE YEARS," words and music are both by Leslie Elliott. In the keys of E flat and G. Typical love ballad. The three songs listed above are published by Ascherberg, Hopwood & Crew, Ltd., London (Chappell-Harms, United States, agents).

"OLGA" (Come Back to the Volga). Words and music are by Cole Porter. A marginal note states "with apologies to the 'Song of the Boatmen on the Volga'." This number is the same type of our popular ballad for cabaret and vaudeville. Published by Chappell & Co., London.

Boosey & Co., London and New York

"FATHER IN HEAVEN," a prayer, with words and music by Eliza Dunn. Published in the keys of C and E flat.

"TWO FROGS," by Dorothy Howell to words by Mary V. Howell. In the keys of D minor and F sharp minor. Humorous encore number.

"HARLEQUIN," musical setting by Wilfrid Sanderson to words by Comfort Parry. Three keys—A minor, B minor and C minor. Bright catchy number.

"LINDEN LEA," a Dorset song by R. Vaughn Williams, to words by W. Barnes. A concert number.

Oliver Ditson Company, Boston and New York

"WAVES," a four-part chorus for women's voices, by Gustave Ferrari. A new and important number from this composer. A simple piano accompaniment is arranged for rehearsals only. An effective selection for school or chorus work.

"A SHEPHERD'S SONG," a chorus for mixed voices by Harvey B. Gaul. Another selection a capella. A favorite number with many of the large choral societies.

Arthur P. Schmidt, Boston

"ISLE OF BEAUTY," chorus for mixed voices, by S. Coleridge-Taylor.

"IF THERE WERE DREAMS TO SELL," trio, for women's voices by Elizabeth Gest.

"CHIT-CHAT" (Pretty Little Damsels, How They Chat), from an old English ballad by Alfred Moffat. All three of these numbers have been extensively sung.

G. Schirmer, Inc., New York

"TRAUMEREI AND ROMANZE," Schumann; "SERENADE," Schubert, and "THE WEDDING MARCH" (an abridged edition for use at weddings), Wagner, transcribed by Edward Shippen Barnes for the organ. These three selections belong to a series of "Ten Easy and Useful Transcriptions for the Organ" that has just been published. Clearly marked and well arranged. Good selections for the student, the motion picture organist and general work.

"THREE SONGS OF THE SKY AND WATER," for the medium voice by Roland Farley, "Let Us Drift and Dream," "The Tides," "Seaward" are the titles of these numbers. Published separately. Descriptive music with plenty of variety so that they can be sung as a group. Characteristic compositions from this writer of good songs. Of value in the studio.

Sam Fox Publishing Company, Cleveland and New York

"LA SOUDANESE," for the piano, by Ralph C. Jackson. For students who desire to vary their work with lighter numbers. Dance rhythm. Attractive edition.

"THE COQUETTE," also for the piano, by Jessie L. Deppen. Another dance number that students enjoy playing.

"CELESTINE," by G. Vargas, for the piano. Another selection of the same type as the above.

"THE LITTLE SOUBRETTE," by Arthur Traves Granfield, for the piano. These numbers do not require serious study, as they are not difficult to master, yet every music student enjoys numbers of this type to play for friends at home. They are tuneful, good dance music, and all attractively illustrated.

Harold Flammer, Inc., New York

"AWAKE, PUT ON STRENGTH," a sacred song by James H. Rogers. In two keys E flat and D flat. Text from Isaiah LI:9-13. Good, standard number for any service, by a musician who has contributed many sacred songs of the highest type.

J. & W. Chester, Ltd., London

"LES TRESORS DE COLOMBINE," a song by R. Drigo, to words by Pierre D'Amor. A serenade for the concert program. Only French words. A light attractive number.

W. Paxton & Co., Ltd., London

"FIVE SHORT VARIATIONS ON A SCOTTISH AIR," for the organ by J. Stuart Archer. For recitals, or the cinema. This number is dedicated to Marcel Dupre. Good number, well arranged.

Seneca Pierce, Publisher, Milwaukee, Wis.

"THE MEDLAR TREE" is the peculiar title of a lyric from "Sappho," in the English transcription by Bliss Carman. Marian Coryell has written the music, which is effective vocally. Harmonically she is very fond of chords of the ninth.

"CONTENTMENT," to Sara Teasdale's charming lyric, is less ambitious in its harmonic scheme than the preceding song. Miss Coryell shows in both a genuine feeling for the melodic line. A little more reflection and the ability to be a trifle more concise in musical expression will increase her standing as a writer of songs. M. J.

McConnell Pupils in Recital

A musical evening under the direction of Mrs. E. B. McConnell was given at the Bowery Mission on Tuesday, April 11, the program being furnished by pupils of Mrs. McConnell. Yolanda Medea, the possessor of a lovely lyric soprano, sang with taste and feeling Musetta's waltz from "La Bohème" and a popular English song. Responding to a hearty encore, she gave a number from one of the musical comedies. Marguerite Bentel is fortunate in having a pure, resonant contralto voice. With a range of almost three octaves, she is capable of singing anything from grand opera to the most pianissimo lullaby. A storm of applause greeted her at the close of her group of songs and she was obliged to give several encores. In the fall she will go on a concert tour and next year to Europe to make her debut in opera. Fred Persson, whose brilliant accompaniments have been enjoyed on many occasions, made his debut as a singer and delighted the audience with his rich bass voice as well as his artistic accompanying. He also responded to an encore. Another pupil, Hayden P. Thomas, who was scheduled to appear, was called to Chicago to sign a forty weeks' contract.

"St. Olaf Stands Alone"

The music critic of the Philadelphia Public Ledger, in writing recently of the choral concerts given in Philadel-

phia this season, said in the issue of April 15: "There is no doubt that St. Olaf's Choir stands entirely alone in the excellence which it has achieved among the educational institutions of the country, both in tonal quality and in perfection of training, at least so far as mixed choral singing is concerned."

NEW ORLEANS HEARS

WELL KNOWN ARTISTS

Guy Maier and Lee Pattison Score Triumph—Rudolph Ganz and Marguerite Namara Soloists with St. Louis Symphony

New Orleans, La., April 5.—Guy Maier and Lee Pattison were presented by the Philharmonic Society recently and scored a triumph. Such ensemble playing as these young men did has not been heard in this city in many years. The beauties of tone, phrasing and rhythm which they revealed completely captivated the immense audience. The unanimity that exists between these remarkable artists is such as to make the listener believe that one person is performing. Their program was admirable and their interpretations were satisfying. Few artists have come to this city and made so unequivocal a hit as these young men.

GANZ AND NAMARA WITH ST. LOUIS SYMPHONY.

The Philharmonic Society ended its series for this season with the St. Louis Symphony Orchestra as the offering. The soloists were Rudolph Ganz and Marguerite Namara. It was interesting to hear Ganz after an interim of some fourteen years. He played Tchaikowsky in a masterly style, finding this work especially congenial to him. As an encore he gave the familiar "Liebestraum" which he played with rare beauty of tone. Both as pianist and conductor he made a profound impression and the huge audience was not slow in showing its approval. Mme. Namara made a "hit" as soloist at the extra matinee and also at the evening concert. Her limpid soprano reached to the farthest corners of the large auditorium, even in pianissimo passages. Mme. Namara's voice is beautifully trained, her diction is excellent, and her style is one of refinement and good taste.

For next season the society has already engaged Claire Dux, Marguerite d'Alvarez, Kochanski and Josef and Mrs. Lhevinne. H. B. L.

Kathryn Meisle at Atlantic City

Pre-eminent among the many important musical events which came off at Atlantic City on Easter Sunday was the successful song recital by Kathryn Meisle in the ballroom of the Marlborough-Blenheim, for which the American contralto had been engaged by the management of the hotel. Miss Meisle was heard by a crowd which filled every seat, every nook and corner. After the concert a reception was held at the hotel, followed by a supper given in her honor by I. Harvey Patterson, Mr. and Mrs. MacLaughlin, Mr. and Mrs. D'Arcy Smith, Mr. and Mrs. Roy Dateman, Mr. and Mrs. Horace Wollstenholme, Mr. and Mrs. William R. Horne and Calvin M. Franklin, all of Philadelphia, were among those present.

Sorrentino with Mount Vernon Glee Club

A large audience greeted the Mount Vernon Men's Glee Club and Umberto Sorrentino, guest artist, at the spring

concert, April 20. Theodore Van Yox, conductor of the club, had his singers finely trained, and their voices blended beautifully. Marguerite Lovewell Grigg, soprano, sang an obligato with the club, and the "Miserere" from "Trovatore" with Mr. Sorrentino. She was cordially received.

Mr. Sorrentino sang superbly. His beautiful tenor voice, warm and resonant, won the audience immediately, and he received continuous ovations, being compelled to add five encores.

W. R. Dallow was accompanist for the club and Frank Braun accompanied Mr. Sorrentino. The program included choral numbers by Elgar, Erskine, Dickinson, Speaks, Gaul, Hadley, Burleigh, etc.

Jessie Fenner Hill Pupils Busy

From time to time Mrs. Hill receives the highest praise through the press of the success of Julia Silvers, who has been on tour with the "Greenwich Village Follies." Her singing at the Equity Ball in Chicago recently created a profound impression.

Berta Donn, soprano, who has gained recognition as a singer of ballads, left New York on April 16 to fill an engagement in London, England. Jeannette Thomas, soprano, was recently engaged as soloist in the Linden Avenue Methodist Church, Jersey City, N. J. Amelia Coleman, contralto, continues with the Emory Methodist Church, Jersey City, while Harold Bonnell, basso, remains another year with the Calvary Church in Plainfield, N. J.

Ruth Cramer and Marian Whitman Dance

Ruth Cramer and Marian Whitman, assisted by Janet Jackson and Loraine Wyman, gave an entertainment consisting of dances and songs at the Selwyn Theater on the afternoon of April 21 before an appreciative audience. The dances were pretty and quaint, and showed much originality of invention, and the folk songs, after the manner of Yvette Guilbert, possessed charm and beauty. It was a pleasant afternoon.

Kochanski to Concertize in Spain and South America

Paul Kochanski, Polish violinist, has left Paris for Spain where he will make several recital appearances after which he will return to Paris and leave for a concert tour of South America beginning in June.

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CHICAGO ENJOYS LISTENING TO A VARIETY OF LATE-SEASON CONCERTS

Pavley and Oukrainsky Ballet School Gives Fine Performance—Musicians' Club of Women Elects Officers—Marshall Field & Co. Choral Society Pleases—Various Recitals, Concerts and Conservatory and Studio Happenings

Chicago, Ill., April 29.—The Pavley and Oukrainsky Ballet School gave an unusually fine performance, presenting several ballets and showing in each to great advantage the work of their students, while Pavley's solo work and Oukrainsky's great terpsichorean artistry completely electrified the audience that practically packed the Auditorium from pit to dome last Saturday evening. The question of ballet being popular in Chicago can best be answered by publishing here the official box office receipts of the evening, which amounted to \$6,070.98. Few singers, members of the Chicago Opera Association, can boast greater box office value than the Messrs. Pavley and Oukrainsky, as their drawing power was attested not only on this occasion, but also on several others, which prompted the late Cleofonte Campanini to state repeatedly that if all the stars of the Chicago Opera company had as magnetic an effect on the box office, the Chicago Opera would never have a deficit.

If a complete review of the performance that was given on Saturday night were here published, no space could be given to other musical events of the week, and if the name of each participant was mentioned, many lines would be used, as more than one hundred were seen at a time on the stage, ranging from mere children to young ladies and young men, who, without one exception, reflected credit on their mentors and many of them glory on themselves. Much can be said regarding the especially good work of the premiere danseuse as well as that of her colleagues. They have been well trained and do much more than dance well: they express their ideas as though they were speaking lines and their facial expressions always have meanings of their own. Such ballerines are uncommon, as generally the limbs seem to be the only part of the anatomy that a ballet master develops. Not so with Pavley and Oukrainsky! They demand much more from their students and professional pupils. They want intelligence, and this was manifested all through the evening, as the young ladies as well as the young men exhibited various talent in their different allotments. Charm and grace, agility, plasticity have been taught to perfection at the Pavley-Oukrainsky School and the results obtained proved conclusively that in Chicago and possibly in the country there is only one school of dancing that can rival with those established for many, many years in Milan, Paris and Petrograd, as already from the Chicago school have emerged premiere danseuses and members of

corps de ballet that have brought admiration from two continents. Beautifully costumed, the young ladies appeared under best advantages, as the scenery and lighting effects were on par. Thus, the thunderous applause of the audience after each number disclosed keen judgment and those high marks of approbation were a just tribute to Pavley and Oukrainsky and their admirable associates, all of whom deserve a vote of praise and are to be thanked for a most enjoyable and profitable evening.

HANNA BUTLER SINGS AT BLACKSTONE.

Hanna Butler, the popular soprano, sang before the Loyola University alumnae at the Blackstone Theater, April 23. Mrs. Butler was heard in two songs from the pen of Mrs. Beach, "Ah, Love but a Day" and "The Year at the Spring," "Chanson L'Indoue," by Rimsky-Korsakoff, and "Depuis le Jour" from Charpentier's "Louise." The concert began at three o'clock instead of three-thirty and this probably explains the delay of the singer, who reached the theater just after this reporter was leaving to marathon to another concert. From reports from various sources it may be attested that she was at her best and was very much enjoyed by the large audience. Associated with Mme. Butler on the program was Dorothy Eichenlaub, a professional student of Walter Knupfer, who replaced at the last moment another student from the same class, Magdalen Massmann, billed as piano soloist. Miss Eichenlaub played the Paganini-Liszt etude, "In Old Vienne" by Godowsky, and Chopin's mazurka, in all, reflecting great credit on her able mentor. George Hrusa met also with favor in a violin group.

MUSICIANS' CLUB OF WOMEN ELECTS OFFICERS.

Following are the officers elected for the Musicians' Club of Women for 1922-23: president, Mary Peck Thomson; first vice-president, Mrs. Louis Edwin Burr; second vice-president, Mrs. Hyde W. Perce, and the following twelve for the board of directors: Mrs. Helen Protheroe Axtell, Gertrude Gane, Florence Hodge, Mrs. Charles L. Krum, Agnes Lapham, Veronica Murphy, Marion Taylor Raymond, Louise Harrison Slade, Mrs. William J. Stenson, Lucille Stevenson, Mrs. George De Tarnowsky and Louise Hattstaedt Winter.

USING CLAYTON F. SUMMY SONGS.

Marguerite Fontrese, mezzo soprano of New York, writes enthusiastically of her continued use of "Joy," by Beatrice Macgowan Scott. She used it with great success at a recital in the Pennsylvania Hotel, New York, on February 17, and at the National Opera Club concert at the Waldorf-Astoria, on March 17. This is one of Clayton F. Summy's most successful publications.

MARSHALL FIELD AND COMPANY CHORAL SOCIETY CONCERT.

The Marshall Field & Company Choral Society no longer can be classified as an amateur organization, as today, thanks to the careful training of Thomas A. Pape, the conductor of the choir, it occupies a predominant place among the famous choral organizations of the land. This tribute seems justified after listening attentively to the efforts of the employees of this world renowned mercantile establishment when they appeared at their sixteenth annual concert in the Auditorium, Tuesday evening, April 25. The vast hall was packed solidly, the majority of the audience being made up of fellow-workers at Field's, who had come not only to judge the merits of the choir, but also to enjoy the singing of Lucien Muratore, Luella Melius, Mabel Sharp Herdien and Paul Althouse, without forgetting Eric De Lamar, assistant conductor of the

Chicago Symphony Orchestra, who directed the orchestral work besides giving with his men splendid accompaniment in Muratore's operatic excerpts.

The Marshall Field Choral Society is an homogeneously fine body of singers whose accomplishments are only the result of diligence on the part of their conductor and intelligence on the part of the members. Yearly they progress, and their concerts add materially to the musical life of this city. Their singing won rousing plaudits which echoed all through the hall whenever an opportunity presented itself, and those marks of approbation on the part of the audience were richly deserved, as they sang with great precision, beauty of tone and with a technic that would put to shame many so-called "professional" choral societies. A great deal of the success of the evening was contributed by the Marshall Field Chorus and by the excellent leader and director, Mr. Pape.

The first half of the program was given to Lucien Muratore and the Chicago Symphony Orchestra, under the leadership of Eric DeLamar, who is an orchestral conductor of the first order. It is always a pleasurable duty to praise the merits of a man of the calibre of Mr. DeLamar, whose modesty is on a par with his talent. Mr. DeLamar and sixty members of the Chicago Symphony presented their numbers admirably and so delighted were the hearers that they compelled the young and efficient leader to bow many times in acknowledgement to unusual demonstrations of approbation. Lucien Muratore was billed for six songs, but before the audience would let him go, he had to add nearly twice as many encores as printed numbers. Although at first he seemed somewhat fatigued and did not sing the tenor aria from "Werther" with the same telling effect as of yore, in his second group, made up of French and Italian songs, his voice came forth in all its glory and he completely electrified his hearers who were only contented when three additional encores had been sung. For his last group, the great tenor offered the "Lament" from Leoncavallo's "Pagliacci," singing the excerpt better than Muratore has ever sung it here, and this explained the volcanic expressions of his hearers, as truly Muratore surpassed this time any of his previous efforts. Such singing as he gave "The Lament" will linger forever in the minds of all those fortunate enough to be present on this occasion, as only once in a lifetime does a singer find himself as Muratore did in this aria, which, though he had sung it innumerable times, never found in him as thrilling an interpreter as on this memorable night. Muratore sang it as though inspired; the accent of pathos that makes the heart grip and the pulse quicken and brings tears to sensitive persons was there; chills ran down one's back all through the aria, which was delivered with so many exquisite accents that each tone seemed more beautiful than the previous one. Muratore gave all that was in him. He threw to the winds the advice of his doctor and forgot that he is yet a sick man and sang as though he were just beginning his season instead of closing it after a most strenuous tour made under very unfavorable conditions and after a recent severe major operation. At the conclusion of the number the audience for a few seconds gasped, then recovered itself and feted the tenor as only idols of the public are received, and the demonstration greatly moved the artist who seemed on the verge of a collapse as he retired to the dressing room. The aftermath of the concert was, as predicted by his friends, a cancellation of his Sunday concert at the same Auditorium, where he was billed to appear under the auspices of the Alliance Francaise.

After the intermission Mendelssohn's "Hymn of Praise" was given under the direction of Mr. Pape and his choral society, assisted by three excellent singers. Paul Althouse, who has triumphed many times in Chicago, added to his laurels by the magnificent manner in which he sang his music. Here is an artist who enjoys his work, and that enjoyment is reflected in his singing and in the delight of the public who manifested their enjoyment vociferously. To sing again the praise of Althouse and to analyze his singing at this time would seem puerile. Suffice it to state that he was at his very best and this in itself is proof that he was a potent factor in making the performance of the "Hymn of Praise" well worth listening to. Luella Melius had not a very large rôle, though the most prominent in the oratorio except the tenor, and she sang with that purity and clarity of tone that was noticeable in her two recitals here this season. She was well liked by the audience and it is already rumored that so pleased were the choristers with her work that a return engagement for next season will not be surprising. Mabel Sharp Herdien had even a smaller part, but she is the oratorio singer par excellence and made much of a part that generally would pass unnoticed. She was in glorious voice and with Mme. Melius con-

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tributed in making the duo stand out. A most enjoyable evening!

KNUPFER STUDIO HAPPENINGS.

Eusebio Concialdi, baritone, assisted by Magdalen Massmann, pianist of the Knupfer studios, and Isaac Van Grove, accompanist, gave a recital at Kimball Hall, April 30. Mr. Concialdi sang arias by Ponchielli ("La Gioconda") and Verdi ("Un Ballo in Maschera") and songs by Beethoven, Scuderi, Handel, Brahms, Strauss, Jordan, Glen and Buzza-Pecchia. Miss Massmann assisted with a group of Chopin and pieces by Paderewski, Blanchet, Sturkow-Ryder, Schubert-Ganz and Aikan.

Anna Daze, pianist, acted as accompanist on the following occasions: April 14, Normal Park Presbyterian Church, "Seven Last Words," Dubois; 23, "Golden Legend," for the Y. M. C. A.; 25, recital of Emma Schoombs, contralto, Fine Arts Building, and 28, recital of Floyd Jones, tenor, at Kimball Hall.

Dorothy Denham Eichenlaub, pianist, appeared as a soloist at the musicale and lecture given under the auspices of Loyola Alumnae, April 23, at the Blackstone Theater. Miss Eichenlaub played a group of pieces by Paganini-Liszt, Godowsky, Chopin and Albeniz.

Clara Hartman, soprano, pupil of Margaret Lester, sang one of the leading roles in the operetta, "The Bells of Corneville," which was given at the Harrison Technical High School. Alyce Martin, soprano, another pupil of Mrs. Lester, sang a group of songs in a series of concerts given by the Swedish Lutheran Choir of Gary, Ind., at Chesterton, April 9; East Chicago, April 13, Y. M. C. A., Gary.

MARIE ZENDT SINGS AT CHICAGO BEACH HOTEL.

Marie Sidenius Zendt, Chicago's popular soprano, appeared at last Sunday evening's musicale at the Chicago Beach Hotel, winning her customary artistic success in numbers by Clarke, Rimsky-Korsakoff, Bishop, Massenet, Carpenter, Bassett, Scott, Gounod and Allitsen. She had the able assistance of Sanford Schlusel, who, besides furnishing excellent accompaniments, played a group of piano solos by Chopin, Edward Collins, Saint-Saens and a number from his own pen. Mr. Schlusel recently gave a successful recital in Chicago, winning the praise of both public and press alike.

LOUISE ST. JOHN WESTERVELT STUDIO RECITAL.

The regular Saturday afternoon recital last week (April 22) given by Louise St. John Westervelt's class at the Columbia School, was presented by Sybil Comer, soprano; Anton Holstedt, baritone, and Louise Holstedt, soprano.

Georgia N. Herlocker, soprano, a pupil of Miss Westervelt's class, won much success last Thursday evening, April 27, when she appeared in joint recital with Esther Rich, pianist, at the Columbia School Recital Hall. She rendered numbers by Rubinstein, Rachmaninoff, Wintter Watts, Scott, Freer and Ronald.

HAYDN OWENS BUSY.

Members of the Haydn Choral Society, which is so well directed by Haydn Owens, had a "get together" and musicale April 3, when members of the choir rendered a musical program. Mr. Owens, who directs the choirs at the Park Center M. E. Church and at Calvary Presbyterian Church, presented "Easter tide" at the first named church on April 10, and Gounod's "Redemption" there on the afternoon of Easter Sunday and at the Calvary Church in the evening, combining the choirs of both churches and having the assistance of several soloists. On April 23, Mr. Owens conducted the Haydn Choral Society in a concert of miscellaneous numbers at Kimball Hall, under the auspices of the Evangelical Lutheran Young People's League. The choir sang numbers by Kresmer, Elgar, Burleigh, Fanning, Broome, Haydn, Strauss, Spross, Warner and Victor Herbert.

MACBURNIEY STUDIO ACTIVITIES.

On April 23, the Chicago Oratorio Study Club, under the direction of Thomas N. MacBurney, presented Arthur Sullivan's "Golden Legend" at the Y. M. C. A. Hotel, with Ethel Benedict, soprano; Esther Muensterman, contralto; B. Fred Wise, tenor, and Fred Hall Huntley, bass, as soloists. This club, which is made up of professional and artist students of Mr. MacBurney, is one of the biggest features of the MacBurney studios, and their work on each new occasion shows splendid improvement.

On April 25, Emma Schoombs, contralto, was presented in recital at the MacBurney studios. Miss Schoombs is a pupil of whom Mr. MacBurney may well feel proud, as her work on this occasion was a distinct credit not only to her able mentor but herself as well. She sang Grieg, Bemberg, Schindler, Tchaikowsky, Meyerbeer, MacDowell, Chadwick, Bimboni, Hageman, Rogers, Coleridge-Taylor and Arditi songs, and three Kentucky Mountain lonesome tunes.

VIOLIN CONTEST AT BUSH CONSERVATORY.

Bush Conservatory is to conduct a violin contest on May 9 for a very fine violin donated by Lyon & Healy, under the direction of Richard Czerwony. Six of Mr. Czerwony's pupils will be the contestants. They are J. Englehart, Ebba Fredericksen, Lorentz Hansen, Paul Stoess, Marion Levin and Harry Perkins. Not only does the successful contestant receive this fine old violin, but also receives the honor of being chosen as soloist with the Symphony Orchestra at the next public performance in Orchestra Hall. The above students are all extremely talented, and considerable excitement is felt over the decision of the judges. The selection chosen for the contest is the G minor concerto by Bruch. The judges are to be Leon Sametini, Jacques Gordon, Bruno Steindel.

The month of July at Bush Conservatory will be the height of the summer session, when all students enrolled for either the ten, eight or five weeks' term will be in attendance. It is therefore to be the occasion for a series of recitals by the world famous artists who comprise the faculty of this notable institution.

The summer session of Bush Conservatory has many especially attractive features in addition to the outlined courses of study, as the above delightful recital series clearly

ly indicates. It is conveniently divided into three terms, beginning respectively May 24, June 7 and June 28, the last five-week term being designed for special intensive study. The student dormitories continue in popularity and everything points to a bigger and better summer session than ever before.

The Bush Conservatory presented Othelia Averman Vogel, pianist, in a recital of original compositions, April 28. In her "Sonata Fantasia" (in one movement), "Prelude," "Romanze" and "Scherzo Caprice," Mrs. Vogel revealed splendid talent both as composer and pianist, and reflected the admirable work being done at the Bush Conservatory. She was assisted by Jennie Peterson and Maude Bouslough, sopranos; Marion Laffey, violinist, and Efrem Garcia, cellist. Mrs. Peterson sang Mrs. Vogel's "Wood Song," "The River" and "April"; Miss Bouslough did "My Life Is a Bowl," "The Lost Playmate," "Night Magic" and "A Blackbird Suddenly," and with Miss Laffey and Mr. Garcia, Mrs. Vogel rendered her "Barcarolle" and "Viennese Waltz."

ULYSSES LAPPAS IN RECITAL.

Ulysses Lappas, the young Greek tenor of the Chicago Opera Association, gave a song recital at Orchestra Hall on April 28. A large and enthusiastic audience, made up principally of compatriots of the artist, showed unmistakably the great enjoyment derived from his singing by clamoring vainly for many additions to the program at the conclusion of each number. Mr. Lappas has a beautiful voice, fine stage presence and the most friendly reception tendered him demonstrated undoubtedly that a return engagement would be welcomed by his numerous admirers. He was ably seconded at the piano by that wizard of accompanists, Marx Oberndorfer, who, besides assisting Mr. Lappas, played splendid accompaniments for Elsa Kressman, a beautiful soprano and the possessor of a voice that holds much promise.

ANNE SLACK A GIFTED HESS EXPONENT.

Anne Slack, the gifted young cellist who has endeared herself to many young Chicago musicians with whom she has this last season co-operated in ensemble work and recitals, and to the music-loving people who have listened to her beautiful playing, has accepted an interesting position in Evansville (Ind.), where this summer she will, as a member of a chamber music trio, give programs of the best music for that combination. She will also be heard in her extensive repertory of cello solos. Miss Slack has made great progress in her artistry. Her tone has developed into that rich singing quality so essential to the success of cellists, and in connection with her brilliant and always reliable technique, her musicianship and pleasing personality, there is excellent reason for her growing popularity. At the Hans Hess studio her work has also been an inspiration to other students of that eminent cellist's class. At the American Conservatory she has been active in Mr. Weidig's ensemble class, gaining ever greater acquaintance with the literature of chamber music under that musician's guidance. Of late, her services were also of importance to Mr. Czerwony's ensemble programs, given under the auspices of the Bush Master School, and with it all, the splendid training in the Civic Orchestra of Chicago under Frederick Stock's able leadership, Miss Slack has enjoyed a great and profitable year of musical culture and learning. Miss Slack will resume her studies with Mr. Hess and her many professional activities upon her return to Chicago in the fall.

THEODORE HARRISON TO TEACH DURING SUMMER.

Theodore Harrison will teach during the summer term at Lyceum Arts Conservatory. A special feature of his teaching this summer will be his classes for study of interpretation. Anyone may enter these classes whether studying with Mr. Harrison, with any other teacher in the school, or even if they are not students of the school. These classes have particular value for both students and teachers, as they derive the benefit of Mr. Harrison's long experience in opera, oratorio and concert.

CHICAGO MUSICAL COLLEGE NOTES.

Weldon Whitlock, student of the vocal department, has been engaged to sing with the Edison Symphony Orchestra for the radio, May 9.

Antoinette Garnes, vocal student, has been engaged to make records for the Black Swan Phonograph Company and already has prepared Verdi's "Caro Nome" and the aria "Ah, fors e lui," from "La Traviata." Olga Gates, also studying at the college, gave an Easter sacred concert at Freeport, Ill.

Students of J. B. Burns, instructor of saxophone, gave a program for the Westinghouse radio, April 18. The previous evening Edward Freeman, vocal student, sang for the radio.

Dance divertissements were given in Ziegfeld Theater by students of Ruth Austin Saturday morning.

Harold Maryott concluded his series of lectures on "Musical Pedagogy" April 29 with a lecture on "The Physical Production of Sound."

Hilda Butler, vocal student, has been engaged as vocal instructor at the Oklahoma State College for Women, Chickasha, Okla.

Jessie Comlossy, piano student, will give a piano recital at Steinway Hall, May 12.

THEODORE RITCH HEARD IN CONCERT.

A concert given for the benefit of the Elizabeth Keep Kindergarten Memorial of Farmington, on April 26, afforded an opportunity to hear Theodore Ritch, the young Russian tenor of the Chicago Opera Association. This gifted artist won distinct success through the sheer beauty of his voice and his admirable handling of it. An aria from Donizetti's "L'Elisir d'Amore," two Italian songs and a Russian group by Rimsky-Korsakoff, Kachevaroff and Rachmaninoff served to display to splendid advantage Mr. Ritch's admirable organ, excellent taste and musicianship. He scored heavily, winning the hearts of his listeners, who left no doubt as to their delight by hearty plaudits at the close of each song. Indeed, so insistent was the demand for more that the artist responded with several encores.

FROM THE STURKOW-RYDER STUDIOS.

Eugenia McShane played for the convention of Music Club Presidents, Thursday, receiving cordial praise. Lilian Lewis has been engaged by Morgan Eastman to play at the (Continued on page 58.)

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REVIEWS AND NEW MUSIC

BOOKS

(Theo. Presser Co., Philadelphia, Pa.)
GREAT SINGERS ON THE ART OF SINGING
By James Francis Cooke

Galli-Curci was a concert pianist; Florence Easton, likewise; Mary Garden, a violinist; Marcella Sembrich, a violinist; Nellie Melba, a pianist; Dalmores, a French horn player in the Lamoreaux orchestra, Paris; Giuseppe Campanari, a cellist in the Boston Symphony Orchestra; Reinald Werrenrath, a violinist, and Enrico Caruso was pronounced a bass in his early youth. All this, and much that is just as surprising, one may learn from this very entertaining, instructive, and up-to-date book of 300 pages. Such comparatively recent events as the death of Caruso and Bispham, the managership of the Chicago Opera by Garden, etc., are here mentioned. Twenty-seven singers, in this series of "Educational Conferences," give their views and experiences, all of which are vastly illuminating to those who contemplate the vocal life.

Sixteen women and eleven men are quoted, for this book is not hear-say, nor "personally manufactured," but is the result of the investigations and personal interviews of James Francis Cooke, well known as editor of our neighbor, The Etude, of Philadelphia. They comprise a series of personal study talks with the most renowned opera, concert and oratorio singers of the time, and the book is especially planned for our voice students. Yet anyone interested in music will find a mine of information in this book, full of the life experiences of singers, including Mesdames Sembrich, Galli-Curci, Melba, Schumann Heink, Farrar, Hempel, Alda, Garden, dePasquali, Butt, Gluck, Clausen, Gadske, Thursby, Easton, Eames and Messrs. Caruso, Bispham, Scotti, Williams, Dalmores, Amato, Campanari, Dippel, De Gogorza and Scott.

The late Bispham, Campanari and Dippel all make special mention of the useful part a phonograph may play in vocal education. Butt, Dippel, Thursby and Bispham all lay special stress on health. All of them constantly repeat that work, w-o-r-k, and only WORK will get one anywhere. Farrar and Galli-Curci give the same scale exercise as a portion of their daily routine; this is small wonder, for though both had different teachers, these were of the Italian school. (Lilli Lehmann, Farrar's teacher, though intensely German, was a product of the Italian school). Dalmores was refused admission to the singing classes of the Paris Conservatoire; "you are too good a musician to waste time singing," he was told. Emma Eames was held back in her career because of the envious opposition of an older singer; even Massenet opposed her, having "other favorites." Her Paris troubles were many, but were overcome by this plucky American girl from Maine.

It was Plutarch who told of the Laconian youth who picked all the feathers from a nightingale, and when he saw what a tiny thing it was, exclaimed: "Surely thou art all voice, and nothing else!" There must be many would-be singers who think the success of a singer is "voice and nothing else." This series of "conferences," however, will soon dispel such an idea, for they have been carefully reviewed and approved by the artist quoted. Mr. Cooke compares the sonorous voice of Beecher to the raucous, nasal one of Talmadge, and to the wonderful organs of Ingersoll and Booth. It was Patti who said the very first requisite of a singer was "voice," but this narrow viewpoint is contradicted by the moderns, such as Henschel, Max Heinrich, Bispham, Ludwig Wullner, and most recently, Illingworth, who have made big successes as singers, with limited vocal organs. The human quality is what is necessary; it need not be a "perfect" voice, such as makes A-1 records but does not touch the sympathies. Patti herself was not great just because her tones were as honey to the ear. It, like Galli-Curci's, had that wonderful something which shines through the voice, an individuality altogether her own.

Editor Cooke tells of a group of Americans who frequented a certain park o'nights to hear the wonderful singing of the nightingales; but this perfect singing, this perfect voice, soon palled on the ear, and they did not go again. A second-rate opera singer bemoaned his pittance of \$100 a week, when Harry Lauder, vaudeville singer, got \$1,000. As a matter of fact, Lauder's voice was far better and had that appealing quality that wins interest, attention and sympathy from the first moment. Schumann Heink, Galli-Curci and Bispham have or had voices sui generis. The high intellectual training of Davies, Witherpoon, Werrenrath and others is just as apparent in their singing as would be their conversation. A college education is fine but there should be with it a thorough musical education.

"Every singer should be able to play the piano well," says Cooke. Right you are, brother James Francis! In the conservatories of Europe study of the piano is obligatory, no matter what the specialty of the student. Read a lot; read interminably, but learn from what you read! Don't believe all you read; remember the phrase: "He lies like print!" The jargon of voice directions is confusing; "sing through the mask," "sing with the throat open," etc., are catchpenny phrases. Of course you have to sing "through your face" and with your "throat open." If not so, how then? Only one student in a hundred thousand can teach himself, as did Patti and Campanari. But neither of these singers jumped into their careers; all had to work hard, preparing themselves for the grand opportunity which comes once to all of us. It is said that McCormack's first opportunity came in singing at a sideshow at the St. Louis World's Fair, in 1904.

Don't spend a penny in advertising until you have something to sell which the public really wants! A single concert can expose an inadequate singer. There is but one road; the sign-posts read "Work, Sacrifice, Joy, Triumph." William Shakespeare, greatest of English singing teachers, gives explicit directions as to the foundations of the art of singing, and they are generously quoted.

Lilli Lehmann, the great Wagnerian soprano, is quoted

on that important matter, "Diction." She ridicules the average American, who studies from December to April, and calls it a year. She says most of them utterly fail to realize the importance of elocution, of pronouncing vowels purely; that one simply cannot sing properly in a foreign language if he cannot sing in his own language so it can be understood.

Cooke concludes with "Put real music in every tone and your success will not be far distant." He gives a chapter to "The Technic of Operatic Production," and mentions old-fashioned stage effects, when pianos, lamps, chairs and bird cages were simply painted on the scenery. A profile page-picture of the Paris Grand Opera House shows the stage section to be larger than the auditorium, and that the grand entrance stairway occupies half the building. Fourteen different heads of departments, with their assistants, are named, each of whom is necessary to the other. A view of the stage is given from behind, one never seen by auditors. An average of ten rehearsals for an operatic work is maintained. Two leading conductors, twelve assistant conductors, ninety soloists, a chorus of one hundred and twenty-five, twenty stage attendants, orchestra of about eighty men, all this is necessary, not to mention the costumes, scenic and business staff. The Metropolitan Opera House, New York, for instance, has between six and seven hundred employees, and the cost of a season is about a million dollars.

Thus far Cooke; from this on the advice, words and experiences of the artists themselves are told, and a tremendously interesting story it is! F. W. R.

MUSIC

(Chappell-Harms Co., New York and London)
"YOU, ONLY YOU" (Song)

By Teresa Del Riego

The late Dr. Carl Dufft always made a big hit with Del Riego's song "O Dry Those Tears," as long ago as twenty years, and this was due not only to the way he sang it, but also to the taking melody and moral of the song. Of English birth, but Spanish descent, this composer has issued many songs having notable success, chief of which are the one named above, "Life's Recompense," "Allerseelen," "Seliger Tod," etc., all of which have been and are sung by Dame Clara Butt, Calvé, Ben Davies, Kennelly Rumford and others. "You, Only You" is, of course, a love-song, poem also by Del Riego, in which the waning summer and the "weary ache in the heart of me, for you" are coupled in the first stanza; then in the second this is all changed, for lo! with winter she came. The longing of the poem is well expressed in a melody of spontaneity, with real feeling in the simple intervals of the music on the words "only you." The climax is broad, with melody in piano-chords and voice, a real effect at the close, ending happily, either high or low tone. For mezzo voice, range low D to high E, ending optional high or low G.

(Chappell-Harms Co., New York and London)
"ALL'S WELL" (Song)

By Teresa Del Riego

John Oxenham's poem inspired this song, which echoes Lloyd George's "God's in Heaven, All's Well," as reported in the dailies of last week. It asks questions relating to perplexities of life and answers in the next line. Good philosophy! This is a "song of philosophy," marked by straightforward melodiousness, suitable for church or secular use, each stanza having similar melody, but with somewhat varied accompaniment; the last has a cello-like unison melody with voice, building up to fine climax, and illustrating the ability of the gifted composer to attain big effects with simple means. This, after all, makes great artistry, and anyone hearing this song will feel its beneficent influence. For mezzo soprano, range low D to high F. Dedicated to Nina Barclay.

(Chappell-Harms Co., New York and London)
"WONDERFUL WONDERLAND" (Song)

By Dorothy Forster

Dorothy Forster evidently frequents the "halls of melody," including grand opera, light opera, vaudeville, musical comedy, etc., for this song is in popular style, with easy swing and a tune made to hum and whistle. The refrain appears twice and is particularly tuneful. Text by Harold Simpson; for mezzo voice; range low C to high E.

(O. Fischner Music Co., Inc., New York)
"OLD ENGLISH LULLABY," "ALONE," "SNOW ON THE HILLS" (Songs)

By Mabel Wood Hill

Eugene Field wrote the verse of the lullaby, published in 1910, here wedded to most appropriate music, both as to the song and the accompaniment. A swaying accompaniment-figure continues throughout the song, with agreeable dissonances (there are such things) and dainty melody. Verse II has the melody on the piano, with quiet accompaniment, a running contrapuntal figure, going to high notes of the keyboard. It closes with the original simplicity—pretty, singable, characteristic. The text is all in Old English.

"Alone" is by Constance Johnson, beautiful in poem, in music, in every detail, which make it an art-work. It is indeed the most tender, subdued, restrained kind of a song, with beautiful climax on the words "But, O! Beloved" and "After the Dreams," the music at these spots being truly beautiful in simplicity and genuineness. The reiteration of the E in nearly every measure of the song is peculiar, arresting attention. It dies away to an augmented chord on the tonic, C-E-G sharp, with sustained higher E, leaving a feeling of something to come, of being unfinished. "To Mme. Anna Ziegler."

"Snow on the Hills" is by Leonora Speyer (Lady Speyer, formerly Leonora Von Stosch, noted American violinist), and compares hills covered with snow to "camels of a caravan, and winter piles on their patient backs its snow." The music is largely in 5-4 tempo, natural and descriptive, with feeling of Winter all through it, E minor chords, with some open fifths, making a "shivery" feeling. Just at the end there is a pastoral touch, a sudden out-door effect of distant birds, budding peonies, hyacinths and what not.

Music can and does express just such things. The range of all the songs is for mezzo soprano, B flat below the treble clef being the lowest tone, and G on the top line the highest. This composer is fast making a big reputation as possessing originality, the ability to express in tones what is said in words, and these three songs will serve to win many new admirers for her art.

(Katherine A. Borland, Hotel Waldorf-Astoria, New York)
"THE VOICE FROM CALVARY" (Song)

By Katherine A. Borland

Song for medium voice, with English words, published with Italian words and for full orchestra and harp. It is a singable song by a poet-composer who is evidently a fervid admirer of Caruso. It is an impassioned tribute to the great Italian tenor, and will be welcomed by his many friends as a fitting addition to the various literary and musical productions which will keep his memory alive. It is very simple, both for the voice and the piano; it possesses a good melody, easily learned and easily remembered, and an accompaniment that can be played by pianists of moderate skill. The fact that it has also been published with Italian words and that there is an arrangement of it for full orchestra and harp, suitable, however, also for small orchestras, will no doubt add to its popularity.

(G. Schirmer, Inc., New York)

"L'ESPIEGLE" ("PLAYFULNESS") (for Violin)

By Tchaikowsky-Hartmann

One of a set of five pieces transcribed for violin with piano by the American violinist-virtuoso, Arthur Hartmann, who lives in Buffalo, this is at the same time one of the most difficult of the series. They include "La Partida" (The Farewell), by Alvarez; Chopin's mazurka, op. 56, No. 2; "Autumn Song" (Tchaikowsky); "Chanson Triste" (Tchaikowsky), and the five-page "Playfulness" under consideration, this being op. 72, No. 12, of the Russian composer. It is marked "With frolicsome roguishness," with other phrases associated with the title, such as "Capricious," "Subdued," "Accelerate," etc., all of which serve to bring out the right interpretation of the little character-piece. Many freakish and "sudden" passages abound in the work, as is proper, with harmonics, playful, soft passages, all very spontaneous and full of humor. It is a piece of the French school in particular, such as Emile Sauret (first husband of the beautiful Teresa Carreno) and Sarasate used to play so effectively. The heavy-footed Germans cannot do this; theirs is the solid, the deeply sentimental, but not the fleeting grace of performance. The piece is about grade five, not for third-year students.

(G. Schirmer, Inc., New York)

"EXALTATION" and "SUMMER NIGHT" (Songs)

By Werner Josten

The first song might be named "Prayer" or "Supplication," for it is from the German of Joseph von Eichendorff (English by Amy Spingarn), and has to do with low burning lights, twilight glow, and asks "What has the game of life accomplished to ease the tired breast?" The bark seems weak, but "Loyal to your golden legends, I seek the eternal rose of morn." Descending chromatics in the left hand, with four-note figure in the right hand accompaniment continues through most of this tranquil song, which is, however, interrupted with the anguished cry on a diminished seventh. Range for mezzo soprano, low C to high F. "Summer Night" (poem by Emanuel Geibel, English by Amy Spingarn), might be named "Benediction." Picturing a lovely night in June, when the North Europe nightingales sing their lay all through the night, this is indeed a beautiful song, planful, with reiterated figure in triplets in the accompaniment, well up in the treble clef; later occurs an animated stanza of expressive music with climax and diminish, ending with a final page of animated music, with the original melody and accompaniment. Such description does not mean much, but the present writer tries to give an idea of the general make-up of the music, along with its musicianship and musical worth. Of course the English does not adequately convey the thought of the original poet; no translation can equal an original. "To Madame Marcella Sembrich," for soprano, range low E to high G. The original sketch on the cover page, a circle with initials of the composer, "W. J.," reminds one of the "C. D." on the imported Debussy publications; both look like meaningless geometrical figures, but on closer scrutiny the initials develop.

(John Church Co., Cincinnati)

"IF I WERE A BUTTERFLY" and "THE WONDER OF THE THING" (Songs)

By Florence Turner-Maley

These little songs should be popular. They have melodies in popular style, not greatly original, but good and easily

understood. One is a love song, the other a spring song, and this latter, especially, will be appreciated by singers of good technical equipment, able to reach high notes and to sing somewhat trying passages beautifully. It is easy to imagine that this will become a successful encore piece.

(John Church Co., Cincinnati)

"THREE LITTLE NATURE SONGS"

By Charles Gilbert Spross

Little things of this sort are always welcome. The poems, by Blanche Redfield Callander, are quaint and pretty. They bear the titles of "White Syringas," "Tree Tops" and "Golden Tints," and are full of the out of doors feeling that is so easy to sense but so hard to express. It is here well expressed, and Mr. Spross has set music to it that adds greatly to the charm. The music is melodic, flowing, bright. It is not especially easy, and, although these are little songs in length they are not little nor negligible in content. They are set in related keys so that they may well be used as a group, and they will become favorites with recitalists. It need scarcely be added that the accompaniments are written with a wealth of art, for who should better know this art than Mr. Spross?

(John Church Co., Cincinnati)

"LITTLE SLIPPERS OF THE RAIN"

by Elinor Remick Warren

This is a clever song. It is made with an art that hides itself skilfully behind fluency and a picturesque melodic gift that is altogether charming. It does not run along in straight lines. It is full of surprises, full of bright variety, flashing, scintillating lights that hold one for the moment (all too short) that it takes to sing it. It will delight the pianist, and surely it must delight no less the singer and the favored audience. It is real art.

(The Willis Music Company, Cincinnati)

"THE BALLAD OF TREES AND THE MASTER"

By Janie Alexander Patterson

This beautiful poem of Sydney Lanier, poet of the South, has been given a quiet, simple and melodious setting by a southern composer. The accompaniment is built on simple lines but it is effective. The whole song is earnest and fits its subject.

(Oliver Ditson Company, Boston, New York, Chicago, London)

"MARY OF ARGYLE" (Song)

By Frank St. Leger

The text by Charles Jeffreys, this is a song originally by S. Nelson, which Mr. St. Leger has arranged very effectively as a solo. It is full of Scottish pathos, of regular sixteen-measure periods, in folk song style, with the so-called "Scotch snap," omitting the fourth and seventh intervals of the scale. The first stanza is sung with plain chord accompaniment, and the second is given interest through the contrapuntal passages provided, in flowing eighth notes. Easy, sympathetic music, telling of "the mavis" (thrush), singing his love-song at morn; but a sweeter song.

"'Twas thy voice, my gentle Mary, that made this world an Eden, Bonny Mary of Argyle." For high or low voice, and dedicated "To a great friend."

(G. Schirmer, Inc., New York)

"THREE PICTURES FOR VIOLIN AND PIANO"

By Louis Adolphe Coerne

"A Summer Evening," "The Rose Arbor," and "By the Sea" are in this set of teaching pieces, all of which are of moderate difficulty, and could be used in church. The three titles are combined in the illustrated title page, which pictures evening, the arbor and the sea, with a child waving her kerchief to a passing boat. The particular summer evening must have been in Scotland, so definite is its mood. "Rose Arbor" is a gavotte, rhythmical, graceful; nice music. "By the Sea" is a slow songful piece, with considerable variety in the melody and accompaniment, beginning in low position, then shifting to high, ending softly. All three pieces are carefully edited, and provided with bowings and fingering.

Comments on Tirindelli's "L'Intruse"

According to the Cincinnati Commercial-Tribune, "L'Intruse," by P. A. Tirindelli, was one of the important numbers of the program presented by the Cincinnati Orchestra at Emory Auditorium on the afternoon of April 7. Mr. Tirindelli's appearance on the stage was the signal for a very genuine outburst of applause which demonstrated emphatically the very real esteem in which the community holds this gifted musician who has for many years been a member of Cincinnati's musical fraternity. Following is what Augustus O. Palm had to say in reviewing this concert: "L'Intruse" faithfully follows the outline of the poetic idea upon which Mr. Tirindelli has based his music. The story has for its theme the suggestion that death is ever at hand, lurking, seeking his opportunity to strike his victim. The composition is developed with a refreshing freedom and is masterfully orchestrated. The composer conducted with authority and command of his forces. The work was very well received." W. S. G. was equally enthusiastic over this composition, stating in part in his review in the Inquirer that "in his 'L'Intruse,' Mr. Tirindelli has painted in vivid tonal colorings a musical portrait of life, impressive, effective, at times remarkably emotional in its sweep and again highly descriptive. . . . Mr. Tirindelli has penned a score that is quite worthy of being ranked alongside of many of the imposing modern compositions for orchestra."

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Toscha Seidel to Tour Australia

Toscha Seidel's tour in Scandinavia was a triumphant one, the houses being totally sold out everywhere several days before the concerts. In Skien the people with shouts of joy carried him from the concert hall to the hotel, a distance of several blocks. There they gave him another ovation in front of the hotel so that he had to open his



TOSCHA SEIDEL,

with his Arabian guide, visiting the water reservoirs at Aden.

window to greet his admirers before they would disburse. In Christiania his concert was attended by the King, Queen and Crown Prince of Norway and he afterwards was presented with a beautiful stick pin. In thanking the King for his gift, Toscha had an audience that lasted forty-five minutes.

In Stockholm the violinist received ovations after each concert. These were repeated in England and France. He has been re-engaged in both France and England for the season 1923 owing to his success there. The violinist will next tour Australia for an extensive series of concerts. En route to Australia, Port Said and Aden were visited.

A New Side of Giulio Crimi

Most people on the outside think that the more seasoned an artist is the less a subject he should be to "nerves." Those, however, close enough to some of the world's best known artists to permit a study of them have agreed that the more experienced these artists are and the higher they climb to success the more nervous they become when it comes to facing their audiences. This may be explained in several ways but the one common to most artists is the fact that they have made their reputations and have to live up to them all the time. Their audience knows what to expect and when the artist fails to come up to his best standard.

Giulio Crimi, despite his dependability, is one of the most nervous artists the writer has been privileged to meet. This was learned quite by accident two winters ago on the afternoon of the night that the tenor made his reappearance at the Metropolitan Opera House. To be sure the occasion was trying—very much so—for Crimi had been called that morning to begin his season earlier than scheduled by substituting for Caruso, whose illness prevented his singing Canio in "Pagliacci." The writer happened to drop into Crimi's coach's studio in the midst of the singer's "warming up." From behind closed doors came familiar snatches of "Pagliacci," some of which were abruptly broken off and followed by what seemed to be the voices of three or four excited men talking in Italian. After this had continued for fully fifteen minutes, the door opened and Mr. Crimi's personal representative, who was known to the writer, made

his appearance. He had a long face and nervously wiped his moist forehead.

"Crimi must sing for Caruso tonight and he says he can't—"

The singer himself looked through the half opened door. His collar had long since been cast aside, his shirt was well opened at the neck and he was scowling unpleasantly. Always a gentleman to his finger-tips, Crimi, recognizing the writer, forgot himself long enough to greet him and then he broke out:

"You have heard? I am called to sing in 'Pagliacci' tonight and I have the voice of a pig—my throat here—"

pointing to the left side of his neck, "is raw—"

"Nonsense, Crimi," interrupted his coach joining the little group and patting him on the shoulder, "you think it is like a pig. Wait until tonight and see. Once out on the stage, you will forget."

But Crimi would not be consoled. His friends finally let him alone for they knew he had often before had these attacks of "nerves" and had rallied magnificently when the time came. In fact, he usually sang far better after such an attack. And to make a long story short, that night, too, after the first act the vast audience was so swept off its feet by his stirring portrayal of the clown that it accorded him an ovation of six curtain calls.

After it was all over and the writer went back-stage to congratulate the singer it was a very different Crimi from the one of that afternoon who met his friends. He looked as though he hadn't a nerve in his whole body, which proves that the casual observer can never tell about just such a little thing as "nerves."

CINCINNATI SYMPHONY GIVES THE NEXT TO LAST CONCERT OF SEASON

Frieda Hempel Makes Fine Impression—Cincinnati Conservatory Concert—U. C. Glee Clubs Give Good Program—Symphony Orchestra on Tour

Cincinnati, Ohio, April 12.—The thirteenth and next to the last concert of the symphony series to be given by the Cincinnati Symphony Orchestra was enjoyed by two large audiences at Emery Auditorium on April 7 and 8. The soloist was Frieda Hempel, the noted soprano, who was heard here last year in "Rigoletto" when the Chicago Opera Association gave a series of performances at Music Hall. The fine impression made then was greatly strengthened by her recent appearance here. She gave encores generously, as the insistence of the audience was marked. The recitative and aria, "Non mi dir," from "Don Giovanni," and a Mozart-Adam aria, accompanied by her own flutist, proved to be real treats. She sings with all the ease and grace of the artist that she is, and brought forth a burst of generous applause. She responded to the appeal of the audience by singing charmingly the simple old ballads, "The Last Rose of Summer" and "Home, Sweet Home." She also sang "The Blue Danube."

The other outstanding feature of these concerts was the playing of "The Intruder," or "L'Intruse," a symphonic poem by Pier Adolfo Tirindelli, he appearing in person to direct the number. It is a pretentious composition, scored for full orchestra. It has been heard here before at these concerts, but recently has been improved upon by the composer. It created a profound impression, and was followed by an ovation for the composer, who is a Cincinnati resident and prominently identified with the Cincinnati Conservatory of Music. The program also included the Lalo overture, "Le Roi d'Ys," and the "Reformation," by Mendelssohn, all finely rendered. The concert closed with a divertissement upon Russian songs by Henri Benjamin Ribaud.

CINCINNATI CONSERVATORY CONCERT.

A concert was given April 6 at the Cincinnati Conservatory of Music by the Conservatory orchestra, under the direction of Pier Adolfo Tirindelli. The orchestra acted as the accompanist for several soloists, the object of the concert being to present the latter. Those who took part in the concert were Roberta Feltz, a pupil of Mme. Lisniewska, making her debut as a pianist of great promise, and Margaret Prall, a pupil of Andre de Ribaupierre, who demonstrated her ability as a violinist. Two vocal quartets were presented by pupils from the class of Dan Beddoe, those taking part being Margaret Spaulding, soprano; Minnie Leah Nobles, contralto; Clifford Cunard, tenor and Vernon Jacobson, baritone. The final number on the program was a piano concerto played by Margaret Lee Calhoun, a pupil of Marcian Thalberg. It can be said that the final number was unusual because of the youth of the performer, who

nevertheless played with much skill. The work of the orchestra was in all respects gratifying and added to the merit of the concert.

U. OF C. GLEE CLUBS GIVE GOOD PROGRAM.

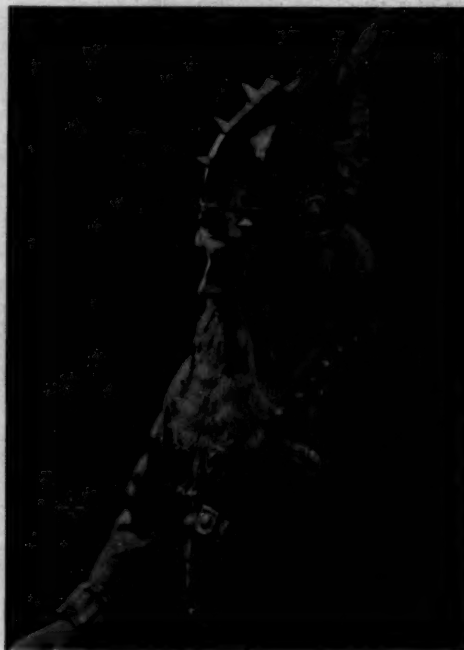
The University of Cincinnati Glee Clubs gave their second annual concert at Emery Auditorium April 5. The organization (under the direction of Luther Richman), which is made up of fifty-five voices, did fine work, and proved it had had excellent training. The chorus was well balanced, and the effects satisfying. There were several numbers that aroused considerable applause, among them "Drake's Drum," by Coleridge-Taylor, and "Rolling Down to Rio," by Edward German. The soloists were Karl Kirksmith, cellist; Helene Kessing, soprano, and Louis Johnen, baritone.

SYMPHONY ORCHESTRA ON TOUR.

The final tour of the Cincinnati Symphony Orchestra was undertaken during the week of April 10, it being the twelfth tour during the present season. The cities visited included Parkersburg, W. Va.; Cambridge and Newark, Ohio. The orchestra visited forty-one cities at various times during the season just closing.

Gustafson Attributes Success to Flint

Willard Flint, Boston vocal coach and oratorio bass, is being congratulated upon the re-engagement of William Gustafson, basso of the Metropolitan Opera Company, for



© Mishkin

WILLIAM GUSTAFSON,
as King Mark in "Tristan and Isolde."

a third season with America's premier opera house. Mr. Gustafson attributes his success to Mr. Flint, in whose studio Mr. Gustafson received practically all his vocal training.

Marion Armstrong Sings in Bristol, Conn.

On April 19, Marion Armstrong was the assisting artist with the Little Symphony Orchestra of New York, at Bristol, Conn., George Barrere conducting. The auditorium of the First Methodist Church was crowded, and there were many standees. Miss Armstrong was in excellent voice and received an ovation after her solo, "Pleurez Mes Yeux," from "Le Cid," with orchestral accompaniment. Her American group was also roundly applauded, and she closed her program with "Auld Scotch Songs" which completely captivated her audience. She responded with encores.

Miss Armstrong was immediately re-engaged to appear in a joint recital in the Bristol Armory, with Judson House, tenor, and Margel Gluck, violinist. At the same time she was engaged to sing the soprano part of "The Messiah," which will be given in Bristol next winter.

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Activities of Samoiloff Students

April 17 Gladys St. John, coloratura soprano, pupil of Lazar S. Samoiloff, noted New York vocal teacher, sang at Columbia Hall, Brooklyn, for the Sons of Italy, one of the biggest of the Italian societies and of which Caruso was a vice-president. There were about 2,000 in the audience, practically all Italian, and they were quick to show their enthusiastic approval of Miss St. John's singing of



CONSTANTIN BUKETOFF,
baritone.

"Caro Nome" from "Rigoletto," and recalled her for numerous encores, when she sang "Robin, Robin, Sing Me a Song." She was accompanied by Maestro Nicosia. April 20 Miss St. John appeared at the Academy of Music, Brooklyn, in joint recital with Margaret Hamilton, pianist. Miss St. John's voice is one of unusually beautiful quality and exceptional range, and its flexibility and the ease with which she sings are evidences of excellent training. She was heard



GLADYS ST. JOHN,
coloratura soprano.

in songs and arias by Strauss, Siberta, Verdi, David, Veracini, and others, and was given beautiful flowers. Her accompaniments were most artistically played by Emil J. Polak.

Another pupil of Lazar S. Samoiloff—Rev. Constantin Buketoff, baritone—leader of the famous Russian Cathedral Choir, and whose voice is said to have been called "wonderful baritone" by Titta Ruffo and other great artists, gave a concert with the Choir at the Laurenceville School, Laurenceville, N. J., on March 18. The program was given in costume, and ranged from church music of the fifteenth and sixteenth centuries to music by modern Russian composers, and included many interesting Russian folk songs. As the



SONYA YERGIN,
soprano.

concert was given in the chapel of the school, applause was not permitted, but the huge audience waited outside the school after the concert and cheered Mr. Buketoff and the members of the choir as they came out. Members of the faculty came to Mr. Buketoff to voice their admiration of his fine singing, and the splendid work of the choir.

Sonya Yergin, soprano, also a pupil of Lazar S. Samoiloff, made her debut with success as Micaela in "Carmen" at the Deutsches Opernhaus, Charlottenburg, March 31 last. The critics found her voice unusually beautiful, splendidly schooled, and praised her characterization of the role, saying she has much dramatic ability and that she was one of the loveliest Micaelas they had ever heard or seen. Miss Yergin left for Germany only about three months ago. Ignatz Waghalter, conductor of the Opernhaus, on a visit here last summer, and hearing Miss Yergin, was so impressed with her singing that he wanted her to go to Germany. The director of the Deutsches Opernhaus heard her in March and decided she should make her debut as Micaela, to be followed by appearances in "Boheme," "Butterfly," and other operas.

Marion Lovell Wins New Honors on Tour

Word has been received by Mme. Soder-Hueck, the New York vocal authority, coach and personal representative of Marion Lovell, the coloratura soprano who is at present on tour, of several of her most recent successes.



MARION LOVELL,
coloratura soprano.

On April 21 in Providence, R. I., Miss Lovell was soloist with the Masonic Choir, a male chorus under the directorship of John B. Archer. Her success at one of the Providence Journal, E. F. Albee concerts last winter added to the interest of her appearance and she was enthusiastically received, being compelled by insistent applause to add several encores to an exceptionally fine program.

Following are press reports of her success:

Then, too, the soloist of the evening was Marion Lovell, soprano, formerly of Providence and now of New York, whose fine singing was both a revelation and a delight. Miss Lovell was received with enthusiasm and recalled again and again, singing several encores. In the several arias she revealed a voice of beautiful quality and exceptionally fresh and lovely in tone color, notably in her coloratura work. . . . Her songs, too, were interpreted with a highly intelligent conception of the content of each song. This was especially true of her French songs, one of which, "Fetes Gallantes," was so well sung that its repetition was demanded. In this song, however, the brilliant piano accompaniment by Miss Warden was a feature, which added immeasurably to the beauty of the song. Both singer and accompanist received armfuls of flowers.—N. B. P., Evening Tribune (Providence, R. I.), April 22, 1922.

Miss Lovell's operatic arias and songs showed her many friends the progress she is making in the role of concert artist. Her success with her hearers was such that an encore followed each solo group. . . . Miss Lovell gained many recalls by her pleasing work. . . . Excerpts from popular operas showed her ability in the coloratura style and her songs afforded further proof of her many musicianly qualities. In her song group she revealed a versatility of style which indicated natural interpretive gifts.—Providence Journal, April 22, 1922.

A more recent triumph was on April 24 in Attleboro, Mass., when she appeared as soloist with the Philharmonic Society directed by Lester Earle Moore. The Sun said in part:

The first annual concert of the Philharmonic society, which was held last evening, surpassed even the expectations of those who were cognizant of the high quality of talent that appeared at the event, and as a result, one of the best concerts ever given in the city was held. Marion Lovell, soprano, sang in clear well-enunciated tones that stamped her as one of the leading soloists in the country. Her title of the "American Galli-Curci" is well deserved, and the audience showed its appreciation of her fine work.

On May 7, Miss Lovell will appear as soloist with the New York Flute Club at the Gallerie G. N. T., 57th street and Fifth avenue. She will be heard in selections with George Barrere, the flutist.



MARIE SIDENIUS ZENDT,

soprano, of Chicago, who is again appearing as one of the soloists at the Hays (Kan.) Music Festival, April 30 to May 7.

Reed Miller Pleases Williamsport

"Seldom has an artist met with such a reception as was accorded Reed Miller, America's noted tenor, who appeared last evening at the Seminary in the Artists' Course. Mr. Miller endeared himself to all lovers of music, and his singing brought forth highest tributes from the leading music critics of the city." This paragraph appeared in the Sun after Mr. Miller's recent appearance in Williamsport, Pa., and the following review of his performance was printed in the Gazette and Bulletin:

Reed Miller, America's noted tenor, whose name stands among the foremost in the vocal art, received an unsurpassed ovation at the Seminary last evening where he appeared in the Artists' Course. Mr. Miller sang his songs in straightforward style, which carried conviction to his hearers, not only concerning the purpose of the composers, but also as to his own notions of the purpose of the song. He was unquestionably at his best. He left nothing to be desired.

London String Quartet Not Here Until 1923

The London String Quartet, after arriving in London on March 31, made immediate preparations for several local appearances before departing for an extended tour of the continent. It will not return to New York until the first of the year, and will be heard in Aeolian Hall on January 4, February 10 and March 3.

Branch and Pepple in Joint Recital

Harold Branch, tenor, and Ruth Pepple, pianist, gave a joint recital at Ashtabula, Ohio, on the evening of April 5 and won high press praise. One of the critics stated in his review of the concert that both of these artists are deserving of recognition and predicted a brilliant future for them.

St. Denis-Shawn Booked for Chicago

Ruth St. Denis will make her first appearance in Chicago in several seasons at Orchestra Hall on October 23 and 24, in two performances, under the management of Wessels & Voegeli. As elsewhere she will be assisted by Ted Shawn and the Denishawn Dancers.

Orpha Kendall HOLSTMAN
Gives Successful New York Recital

Orpha Kendall Holstman, a soprano, gave a recital yesterday afternoon at Aeolian Hall which entered to the muse of Spring. Almost the entire program was given over to songs of indefinite, contemplative character. Read some of the titles: "The Heavy Hours," "Love's Morn," "Aspiration," "In My Soul's House," "Life." The atmosphere was in keeping with the lay, dreamy day, and most pleasant to the audience.

Miss Holstman's voice was eminently fitted for the particular kind of work she chose to offer, and she sang with pure tone and easy assurance.—Evening Telegraph, April 13.

Her interpretation was straightforward, earnest. Her audience was large and friendly.—New York Sun, April 13.

The voice in her case was a very agreeable one.—New York Evening Journal, April 13.

There was a song recital yesterday afternoon in Aeolian Hall, with Orpha Kendall Holstman, soprano, as soloist. She sang German, Russian and American songs in well sustained English. She has some interpretative ability.—New York Evening Telegram, April 13.

She has a nice voice that averages well up with the majority of soloists who have graced the season's concert stage.—Evening World, April 13.

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THE GIGLI CHILDREN

Master Enzo and Miss Esterina, the two little children of Beniamino Gigli, the Metropolitan tenor, all dressed up for their papa's recent birthday dinner. (Elgin photo.)



SERGEI KLIBANSKY,

vocal instructor, eight years at the Stern Conservatory, Berlin, three years at the Institute of Musical Art, New York, and later an independent teacher, sailed April 15 for a short vacation trip to Europe. He begins teaching at the Cornish School, Seattle (where this picture was taken), July 10, this being his third consecutive summer there. While in Europe Mr. Klubansky expects to meet and hear many of his former pupils who are singing in different opera houses.



"GERRY" OFF FOR HER CONCERT TOUR

Certainly Geraldine Farrar does not look in this picture as if leaving the Metropolitan had blighted her career. Here she is on the back platform of her private car, just leaving for a country-wide concert tour. Left to right: Mrs. Farrar, Geraldine Farrar, Sidney Farrar (her father), Miss Ketrick (secretary) and Claude Gotthelf (accompanist). (© Bain News Service.)



MYRA HESS SAYS "AU REVOIR"

The English pianist, who had so much success here this season, snapped on the Orinda when she sailed from these shores on April 15. Miss Hess will return next season for a more extended tour.



SCHROEDER PUPIL WINS FAVOR

Etta Bradley, the young dramatic soprano from Maine, who has been coaching with Theodore Schroeder, the Boston vocal instructor, for the past three seasons, is winning recognition throughout New England. Sunday evening, April 23, Miss Bradley appeared before an audience of 5,000 people at the Boston Arena, the Boston Post commenting as follows: "Etta Bradley showed that she knew the traditions of the aria 'Pace Mio Dio,' from Verdi's 'Forza del Destino,' which is an aria that makes heavy demands on the singer, and was heartily applauded, as were all her other numbers." Manifestly the career of this young artist will bear watching.



FLORENCE MACBETH ENTERTAINED

Mrs. Harpst (center), well known clubwoman and music patron, who entertained Florence Macbeth and George Roberts when they gave a concert in Eureka, Cal., recently.



JOHN McCORMACK CONVALESCENT

The tenor leaving his home for a ride in Central Park on April 26, the first time he was able to go out after his recent illness. (© Bain News Service.)

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES PHILHARMONIC PLEASES IN WAGNER PROGRAM

Corrinne Harris Soloist at Philharmonic Concert—Lester Donahue Filling Many Engagements—Alfred Mirovitch to Conduct Master Class in Los Angeles—Yolando Mero as Soloist

Los Angeles, Cal., April 3.—Achieving a triumph and receiving an ovation for her singing of two Wagnerian arias, Corrinne Harris, soloist with the Philharmonic Symphony Orchestra last Sunday, established herself as a new star in the musical world. The debut of this singer was a tribute to the one who enabled her to reach such a degree of attainment, for it is a distinction to be chosen as soloist by an organization like the Philharmonic Orchestra. We are indebted to Charles Bowes for this young singer, who seems to possess all the requirements for greatness. Mr. Bowes has developed Miss Harris' soprano voice in the short space of two years, and she had not been heard in public until now. The program was made up of Wagnerian numbers. In "Dich Theure Halle" from "Tannhäuser," her first aria, she displayed a decided dramatic ability, and was quite as successful with the "Lohengrin" number, "Elsa's Dream."

Mr. Rothwell gives splendid renditions of the famous opera selections, and this Wagner program showed him at his best. The orchestral numbers were the march from "Tannhäuser," prelude and "Love Death" from "Tristan and Isolde," "Prize Song" from "Die Meistersinger," "Siegfried's Death" and funeral music from "Die Götterdämmerung," with the "Tannhäuser" overture as a closing number.

LESTER DONAHUE FILLING MANY ENGAGEMENTS.

Lester Donahue continues to captivate his audiences as he gives programs at nearby cities and also here, where he is held in such affectionate regard. Last night, in conjunction with Frederic Kovert, dance artist, and symphony orchestra of Philharmonic men, a concert was given under the auspices of the Assistance League, and Mr. Donahue achieved his customary success.

MIROVITCH TO CONDUCT MASTER CLASS IN LOS ANGELES.

Alfred Mirovitch, who was heard in concert recently with Cecil Fanning and the Duo-Art piano, has yielded to much persuasion and his own inclinations and under the management of L. E. Behymer will conduct master classes for players and auditors. With pianists like Mirovitch, Buhlig and Godowsky easily accessible, there would seem no reason for piano students to journey far from Los Angeles for coaching.

YOLANDO MERO SOLOIST WITH ORCHESTRA.

One of the best women pianists ever heard in Los Angeles was the soloist with the Philharmonic Orchestra on Friday

afternoon and Saturday evening of last week, Yolando Mero. Mme. Mero played the Liszt concerto for piano, No. 2, in A major, and delighted her audiences with the power and vividity of her tone, the brilliancy of her work and her command of every requirement. She was enthusiastically recalled repeatedly, and the orchestra received its share of applause for the splendid accompaniment. Mr. Rothwell was in fine form and gave a finished conception of the Beethoven "Pastorale" symphony, for which he received prolonged applause. This is the first time the "Pastorale" has been given by the Philharmonic Orchestra, and it was appreciated. Tchaikowsky's overture-fantasia, "Romeo and Juliet," was the final number of the program. Following the concert a brilliant reception in honor of Mme. Mero was given by Mr. and Mrs. Walter H. Rothwell at their beautiful home on Irving Boulevard.

THE STANFORD BAND.

Sid Grauman, who is constantly offering opportunities for youthful talent at his splendid theater, presented the Stanford Band for one week. There are seventy young Stanford students in the organization from the northern university, and there are several soloists among them who play with considerable skill, and their selections are not all "popular" music.

Estelle Heartt Dreyfus has begun a series of miniature recitals under the management of Grace Carrol Elliott.

J. W.

Tacoma Happenings

Tacoma, Wash., April 3.—Tacoma had a rare treat in the last concert of the Artists' Course. Vasa Prihoda took his audience by storm and kept them spellbound the entire evening.

The Glee Club of the Eagles gave an enjoyable minstrel show, under the direction of J. H. Heaker, assisted by some of the best known male singers of Tacoma.

Two enjoyable afternoon concerts were given by the Ladies' Musical Club. The first, March 7, presented by Mrs. D. D. Dilts, included Mary Humphrey King, mezzo soprano, with Mrs. Roy Pinkerton, accompanist; Mrs. Edward T. Ness, violinist, with Mrs. Curtis Hill, accompanist; Edith Nordstrom and Anna Sveinson, pianists. Mrs. King gave an all-Russian program of rare beauty. Her aria, "Adieu, Forets," Tchaikowsky, was indeed enjoyable. Her art is consummate and her diction pure. Mrs. Ness, a favorite, was received enthusiastically. Both Anna Sveinson and Edith Nordstrom are pupils of Paul Pierre McNeely and show fine training, depth of feeling and excellent technique. The second concert introduced a soloist from Portland, who came to us with highest praise and left us with happy memories of a beautiful hour. May Dearborn Schwab, soprano, quite captivated her audience in her numbers. While her voice is not of brilliant timbre, it surpasses

in luscious quality and pianissimo tones. "Mary Mother," by Chapman, was a tone poem with beautiful lyrics and melody. May Ella Cook was both accompanist and piano soloist of the afternoon.

J. W. Bixel presented seven of his pupils in recital March 13, at his home. Edith Wellington, soprano, and Edward Taylor, tenor (high school students), were heard to advantage in their numbers. It is to Mr. Bixel's credit that these two young people, with Edward Hamilton, bass, were chosen for the leading roles in both high school operas. Dora Cooper, contralto, showed fine progress, as did also Mrs. C. W. Johnson, William Wegener and N. J. Haering, who has a tenor voice of appealing quality. Ethel Smith was accompanist.

Lida Price Adams, a vocal teacher new to Tacoma, presented five pupils in recital recently.

A recital of unusual interest was presented at the Sailors' and Soldiers' Club by Frederick W. Wallis. Mrs. Neal McEachern, soprano, and Nell Ballard, contralto, assisted by Mrs. E. T. Ness, violinist, gave the program. Mrs. McEachern is one of his most advanced pupils and shows careful training. Her soprano voice is of bell-like quality and she shows rare artistry combined with pure diction. Mrs. McEachern has recently returned from Hoquiam, Wash. She was soloist with the choral society there and received quite an ovation. Her work is finished and pleasing. Miss Ballard's singing shows the same signs of good training and has depth of tone. A cold, however, hindered the perfect rendition of which she is capable. Both singers were accompanied by Pauline Endres.

The Coamotsar Quartet has been heard in several popular concerts and gave a program at Camp Lewis recently which greatly pleased the boys. Janet Chalmers accompanied. The personnel of the quartet is as follows: Mrs. Percy J. Starke, soprano; Mrs. E. N. Tollefson, contralto; J. J. Raymond, tenor, and Angus McPhaden, bass. Dr. Edward Perry read a number of James Whitcomb Riley's Hoosier poems.

The Ladies' Musical Club chorus, St. Cecilia Club chorus and the Orpheus Club will give ensemble numbers at the grand organ recital which officially opens the new Scottish Rite Cathedral here.

Soloists of the D. A. R. Convention were Mesdames Allan Crain, J. Austin Wolbert, Donald D. Dilts and Henry Skramstad.

Henri Klingenfelt, violinist, is in charge of the violin department of D'Alessio Conservatory during the absence of President D'Alessio.

An organ recital at the Church of the Holy Rosary served as a dedication of the new \$50,000 pipe organ recently installed. Dr. S. S. Palmer, organist at St. James' Cathedral in Seattle, gave a recital on a recent Sunday evening, and the following evening a concert by a double quartet, directed by Justine Shannon Black, contralto, assisted by William Stedman, organist, and Ethel Smith, accompanist. The

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personnel of the quartet is: Mrs. G. I. Muirhead, Mrs. O. B. Gilmore, sopranos; Justine Shannon Black and Ruth Bittney, contraltos; D. G. Black and C. H. Palmer, tenors; O. B. Gilmore and Lawrence Lee, bass. P. J. S.

PACIFIC SLOPE NEWS NOTES PORTLAND, ORE.

Portland, Ore., April 13.—The Apollo Club's third concert of the season took place on April 11 in the public Auditorium. Under the energetic baton of William H. Boyer the organization won a gratifying success. First came Rachmaninoff's "Glorious Forever," which the club sang with dramatic force. Pache's "Evening Serenade," sung a cappella, was also warmly applauded. Herbert Gould, Chicago basso, was the soloist. Among his principal numbers were Chadwick's "Lochinvar" ballad and Moussorgsky's "Song of the Flea." Mr. Gould, whose voice is full of warmth and vigor, favored the large audience with many extra songs. The accompanists were Edgar E. Coursen and Wm. C. McCulloch, pianists, and Ralph W. Hoyt, organist. The Apollo Club numbers eighty two male voices.

Percy Grainger, pianist, favored the city with a brilliant recital April 5. The artist, who appeared under the direction of Steers & Coman, was welcomed by a large crowd. His program comprised the Bach-Busoni prelude and fugue in D major, transcribed for the piano; the Liszt polonaise in E major, Grainger's "Colonial Song" and other classical numbers.

Henriette Michaelson, New York pianist, was heard in the last of her series of Beethoven sonata recitals on April 7 in the Museum of Art. The A flat major sonata, op. 110, which was repeated, proved a popular contribution to the excellent program. As usual, Miss Michaelson played with true artistry.

Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist, and J. Hutchison, pianist, closed their series of chamber music concerts on April 3. This time the program included the Saint-Saëns trio No. 2 in E minor, op. 92, and the Vincent d'Indy trio in B flat, op. 29. It was a very satisfying concert.

Lucien E. Becker, F. A. G. O., gave his regular monthly organ recital on the Olds memorial organ at Reed College on April 11, playing works by Fairclough, Dubois, Laurens, Moszkowski, Meyerbeer and Reger. These delightful recitals are open to the public.

On April 28, Dr. Emil Enna, president of the Society of Oregon Composers and one of the MUSICAL COURIER's oldest subscribers, will celebrate his twenty-fifth anniversary as a concert pianist and teacher in the United States. J. R. O.

SPOKANE, WASH.

Spokane, Wash., April 5.—Emil Eyer, tenor, who recently made his New York debut in the Town Hall, is now touring the Northwest. On March 21 he gave a splendid song recital to a very appreciative audience, at the Auditorium Theater. He used his lyric tenor voice with unaffected sincerity. The smooth musical legato he displayed in giving Mendelssohn's "Auf Flügeln des Gesanges," so necessary to bring out the beauties of this song, was a credit to this young singer. His strongest dramatic effort was the air from "La Tosca." He was recalled and encores for all his groups. His audience liked his voice and his manner of singing. He well deserved the applause he received in giving the English group. Mr. Eyer seems to have the gift of being able to sing the vowels U and I (pronounced ee) on the higher tones with the ease so necessary to sing "Als die Alte Mutter," by Dvorak, of the German group. D. B. K.

BELLINGHAM, WASH.

Bellingham, Wash., April 4.—In honor of Percy Grainger, pianist-composer, who appeared March 29 in the Normal School Auditorium, under the auspices of the Bellingham Women's Music Club, the officers and committee were guests of Mrs. C. X. Larrabee. Mr. Grainger's appearance here proved to be the musical event of the season. The Normal Auditorium was packed and every number met with enthusiastic applause. The program included four of his own compositions. Mr. Grainger was liberal with encores.

The regular monthly banquet of the Twentieth Century Club was followed by a musical program. Those taking part were Edith Strange and Mrs. Whipple (piano-four hands); Mrs. David Ireland, a paper on "Development of Music in Bellingham"; John R. Williams, violin solos; Maude Williams, accompanist, and a song cycle for four voices by H. Lane Wilson, sung by Messrs. Wells and Harter and Mmes. Wells and Harter.

The last meeting of the Women's Music Club was in charge of Edith Strange, the subject being "French Music." Those taking part were Louise Madsen, Miriam Best, Marion Ellis, Nina Whipple, Elizabeth Wells, Mrs. M. A. Montgomery. Composers represented were Chaminade, Xavier Lenoux, Debussy, Saint-Saëns, Raoul Pugno, Rene Rahey, Delbruck and Delibes.

The Lincoln Parent Teachers' Association was entertained with a group of Scotch songs, sung by A. B. Pennycock, Mrs. Maynard accompanying; readings by Frances Durham and Cecil Long; piano solo, Prof. T. Leil, and a

vocal solo by Laura Sigmen, with Mrs. Hagerdorn, accompanist.

Mrs. Allen Mead entertained a large number of friends at her home with a musicale. Mrs. John Dykstra, soprano, singing several solos as a special feature.

The Radio Concert given at the Hotel Leopold was a success in every respect. The affair was sponsored by the Chamber of Commerce council members. The concert concluded the evening's program, which was opened with selections by Rathman's orchestra and interspersed by vocal selections. L. V. C.

SAN DIEGO, CAL.

San Diego, Cal., March 25.—Sophie Braslau won many enthusiastic admirers among Amphion Club subscribers recently with her rich voice and vibrant personality. From a very interesting program, well sung, several songs will live long in the memory, the "Vocalise" by Rachmaninoff, "On the Dnieper" by Moussorgsky, and "Eili, Eili" by Schallith. American composers were represented by a well balanced group, four songs of individuality and distinction. "Ma L'il Batteau," by Lily Strickland, was redemanded. Miss Braslau could have chosen nothing more fitting as a triumphant close to her beautiful program than Cadman's "Robin Woman's Song" from "Shanewis." Ethel Cave-Cole accompanied with her usual excellence, adding to the artistic success of the concert.

AMPHION CLUB PRESENTS RESIDENT ARTISTS.

The Amphion Club presented three resident artists—Mrs. C. C. Kempley, soprano; Mrs. Louis Bangert, organist,

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and Merrill Baldwin, cellist—in a delightful program. Mrs. Kempley's voice was heard to good advantage, Mrs. Bangert showed musicianship, and Mr. Baldwin produced a lovely tone.

Under the auspices of the Southern California Music Company, San Diego had the opportunity of hearing Alfred Mirovitch again, this time in conjunction with the Ampico-in-the-Chickering piano. Mr. Mirovitch has created a real place for himself on the Pacific Coast; he has something individual to give through his art and is always interesting. He won the unbounded admiration of this audience by unfalteringly completing the Grieg ballade in Stygian darkness, resulting from a blown out fuse.

DR. STEWART GUEST CONDUCTOR WITH PHILHARMONIC.

San Diego was interested in the appearance of Dr. Humphrey J. Stewart as guest conductor and composer at the third Philharmonic Orchestra concert here. Dr. Stewart has been closely identified with musical life in San Diego for several years, having played the great organ in Balboa Park since exposition days. Dr. Stewart on this occasion conducted his "Suite de Ballet" from "John of Nepomok," a music drama written last year for the Bohemian Club of San Francisco. The composer-conductor received an ovation.

Mr. Rothwell attained great heights in his reading of Strauss' tone-poem, "Death and Transfiguration," a work that demands the utmost from orchestra and conductor. There were moments when Mr. Rothwell transcended himself, losing the bonds of the individual and entering into a universal consciousness, the soul of things, making of the music at once a prophecy and a fulfillment. Tschai-kowsky's "1812" overture was given a brilliant perform-

ance and it delighted the audience. An encore was insistently demanded and in response Gounod's "Funeral March of a Marionette" was played with delicacy and tender humor. The soloist of the evening was Sylvain Noack, concertmaster of the organization, playing the popular Bruch concerto in G minor. George W. Marston, one of the officers of the San Diego Philharmonic Society, spoke to the audience on behalf of the future of the society, a plea for the continuance of these concerts. E. B.

SACRAMENTO, CAL.

Sacramento, Cal., April 5.—The active members of the Saturday Club gave a costume recital in the interest of the "Days of '49" idea. The music hinted of early times in California and altogether the program was a credit to the Saturday Club and to the individuals who took part.

Mrs. Carl Hoskinson, one of our talented pianists, was the guest of the Etude Club of Berkeley recently. The occasion was "Operatic Day," and Mrs. Hoskinson appeared for two numbers: "Magic Fire" scene from "Die Walküre" and a selection from "Rigoletto." A. W. O.

Facts About Dmitry Dobkin

From time to time a musical star's career is launched under especially favorable circumstances. Such an artist is Dmitry Dobkin, the Russian tenor, now in America, who had as an early patron Vladimir Stassoff, the art critic of Russia, whose literary and artistic activities covered a long span of years. Mr. Dobkin, whose talents were recognized by the critic, received at his solicitation a stipend from Grand Duke Constantine Constantinovitch and, having commenced his studies at the Petrograd Imperial Conservatory, went to Italy for a five-year period under Gav. Augusto Brogi.

In 1911, his formal studies finished, he made his operatic debut in Venice, singing the part of Count Almaviva in the "Barber of Seville." Satisfying the public and critics that he was an artist of exceptional talents and splendid training, he sang in several Italian cities, appearing in the operas "Faust," "Mignon," "Traviata," etc.

Returning to Russia in 1913 he was chosen as one of the principal artists to give welcome to Marshal Joffre, sharing honors with the Imperial Ballet and the Russian Imperial Dramatic Theater. Some months later, during the early months of the war, he was offered a contract with the Grand Opera at Warsaw, but decided to tour Scandinavia. In this country he was soloist with the Symphony and Municipal Orchestra for a period of three years.

A short stay in England preceded his arrival in New York. His debut on December 23 with the Philharmonic Orchestra brought high praise from the press and impressed the public that another tenor of vocal and interpretative power had joined the host of visiting artists. In recital this impression was reinforced.

Isabel Leonard's Studio Musicale

Isabel Leonard presented six artist pupils in recital on Sunday afternoon, April 23, in her residence studio in Carnegie Hall. The participants were Albert Mesrop, tenor; Janet Creighton, soprano; Lauretta Howell, contralto; Kate Schmeatering, soprano; Carrie Weber, soprano, and Aeolian Weldon, soprano.

Mr. Mesrop opened the program with an aria from "Gioconda"; this was followed by an aria by Handel, beautifully rendered by Miss Creighton. Miss Howell sang "O Don Fatale," from "Don Carlos," Verdi, revealing a voice of excellent quality. Miss Schmeatering was heard in songs by MacDowell and La Forge. Miss Weber sang a group containing "Salve Regina," Parker; "Caro mio ben," Giordano, and "May Day Carol," old English. Mrs. Weldon sang with much charm and intelligence "Ritorno Vincitor," from "Aida," Verdi, and "Do Not Go, My Love," Hageman. Georgia Newmann was the assisting artist, playing as piano solo Chopin's A flat major waltz.

In presenting these pupils Miss Leonard revealed excellent results. Her success in voice placement as well as in the art of tonal emission were outstanding features of the recital, and reflected much credit upon her work.

An extra word of praise is due Miss Leonard for her artistic piano accompaniments, which materially assisted the singers in the successful rendition of their numbers.

Erna Rubinstein to Make Chicago Debut with Orchestra

Erna Rubinstein, the youthful violinist who is fast becoming one of the leading concert artists of the day, will make her debut with the Chicago Symphony Orchestra on February 2 and 3. She will later give an Orchestra Hall recital under the direction of Wessels & Voegeli. Following her great triumph in recital in Minneapolis on March 30 she was reengaged by Mrs. Carlyle Scott for another recital there next season.

St. Denis and Shawn to Dance in Baltimore

Ruth St. Denis, Ted Shawn and the Denishawn Dancers have been engaged by W. A. Albaugh for an extra performance outside of his course, on October 17.

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GOTHAM GOSSIP

LOUIS EDGAR JOHNS' COMPOSITIONS HEARD.

Rumford Hall contained an audience of good size April 24, to listen to piano and vocal compositions by Louis Edgar Johns, with Greta Torpadie, soprano; Nikola Zan, baritone, and the composer participating. A prelude in D minor consisting of double notes with accompanying melody was interesting; an elegy in A minor-major had a distinct note of combat in it, with a tam-tam effect at the close. Miss Torpadie sang some songs, of which "Robin Redbreast" had a lovely high A, and her pretty tones were also heard in a "Guitar Song." Some of the rest of the vocal music was so futuristic, so artificial in tonal combinations, that a leading tenor was overheard to mutter "stuff and nonsense," with which sentiment the present writer fully agrees. A series of dissonances does not constitute what one calls music. The baritone has a powerful voice, of high range, but his poor enunciation and constant vibrato made his singing ineffective. On top of this, all of the composer's accompaniments were too loudly played.

DE TORINOFF-DE EVIA JOINT RECITAL.

Baroness Leja de Torinoff, dramatic soprano, and Pauline J. de Evia, pianist, gave a joint recital in the ballroom, Hotel Majestic, on April 18. The baroness sang songs by Rachmaninoff, which were well suited to her voice and method, and was charming in songs by La Forge, Bliss and Speaks, many encores and flowers being given her. She also sang Krebs' patriotic song. Mme. de Evia showed splendid technique and musicianship in her playing of works by Rachmaninoff, Joutard, Sgambati, Chopin-Liszt and Strauss-Tausig; she is a brilliant performer. There was a large and enthusiastic audience present.

GRASSE IN BALTIMORE AND NEW YORK.

Edwin Grasse, violinist, organist and composer, gave an organ recital at Wanamaker's May 1, and was guest of honor at the gathering of the American Guild of Organists the same evening. He played works by himself, Bach and Wagner in his recitals, and was in Baltimore for the purpose of playing his new violin concerto a fortnight ago.

WANAMAKER'S "MUSIC WEEK."

What is called "Festival of the Organ" is being celebrated this week at the Wanamaker auditorium. Beginning May 1, at 2:30 daily, a series of entertainments of unusual character have been provided, the magnificent new concert organ, recently dedicated by Marcel Dupré and Charles M. Courboin, being the center of each program. Nine prominent organists are appearing during the week, with assisting artists, every program devoted to an exposition of the organ in a different phase. Edwin Grasse, organist; Emma Mirovitch, contralto; Alexander Furedi, violinist, and Joseph Diskay, tenor, appeared May 1; Charles M. Courboin, assisted by a brass choir of trumpets, horns, trombones and tympani, were heard May 2; Richard Keyes Biggs gave a program of modern works May 3, as a contribution by the Catholic Guild of Organists; today, May 4, Charles D. Isaacson gives an address, and John Cushing, organist, plays a program, assisted by Thea Holmes, soprano; Estelle Bofvsky, violin, and the Beatrice Morton Dancers; May 5, the Society of Theater Organists contributes The Organ and Motion Pictures, when, through the courtesy of Hugo Riesenfeld, a nature scenic, comedy and feature-film will be presented, the music played on the organ by Walter Wild, George Crook and Frank Stewart Adams; May 6 the National Association of Organists contributes The Organ and the Church, John Doane giving a recital, assisted by the choir of the Church of the Incarnation, twenty-four voices, with the following soloists: Esther Nelson, Mary Allen, James Price and James Stanley.

AMERICANS AT BALDWIN ORGAN RECITALS.

Prof. Samuel A. Baldwin includes compositions by composers living in America on nearly all his organ recital programs, given at City College, Wednesdays and Sundays, four o'clock. Beginning April 26 the following composers were represented by their compositions: Felix Borowski, Chicago; Harry A. Sykes, Norristown, Pa.; Arthur Foote, Boston; Dr. Alexander Russell, Wanamaker's, New York; Charles Albert Stebbins, Chicago; Decso d'Antalfy, New York; Pietro A. Yon, New York; Eric Delamarter, Chicago; Rudolf Friml, New York; A. Walter Kramer, New York; Edwin H. Lemare, Portland, Me.; Eugene Thayer, deceased, formerly New York and Boston; Joseph W. Clokey, Oxford, Ohio, and Lucien G. Chaffin, New York.

CELLIST FUREDI HEARD IN TWO CITIES.

Cellist Sam Furedi was soloist at an Evening Mail concert, Wadleigh High School, last week, when he played works by Popper, Pergolesi, Van Goens, Roever and Tschai-kowsky. Although on the program for only two numbers, he had to play no less than six times. Some of the same numbers he played at Summerfield M. E. Church, Port Chester, N. Y., April 30, and both of these appearances brought him splendid recognition, for he plays with beautiful tone and interpretation.

MRS. A. K. VIRGIL IN NEW YORK.

Friends of Mrs. A. K. Virgil, actively identified for a quarter of a century with the late A. K. Virgil, originator of the Virgil method of piano teaching and playing, were pleased to greet her last week during her visit in the metropolis. Mrs. Virgil has spent the last few years in Florida, but will forthwith re-establish the Virgil School of Music at 510 West End avenue.

GERTRUDE WHITE'S SONG RECITAL IN WINONA.

Gertrude White, soprano, who sang in the choir of the "Old First" Presbyterian Church, gave a song recital in her home city, Winona, Minn., April 21. Many persons in New York will be pleased to read the comment of a local paper in part as follows: "Miss White, who returned recently after four years of study in the East, was most enthusiastically greeted by a large and appreciative audience. A sympathetic voice of wide range, a charming stage presence and a program of decided musical merit created a favorable impression, and the recital was pronounced a distinct success. . . . A fine vocal method was noticeable in the well known 'Lullaby' from 'Jocelyn,' by Godard, also

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"The Passing Storm," by Blanche Hammond Camp. The beauty of both songs was enhanced through a violin obligato by Mr. Schoewe."

NATIONAL ORGANISTS' COMMITTEE MEETS.

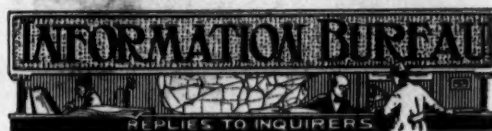
The National Association of Organists' committee—Henry S. Fry, of Philadelphia, president (second term), with Reginald L. McAll (chairman of the executive committee), and R. P. Elliott, of Chicago (W. W. Kimball Company), met in Philadelphia, April 17, and there formulated an outline for the coming convention of August 1-4, in Chicago. Messrs. McAll, Elliott, Secretary Nevin, Kate Elizabeth Fox, Herbert S. Sammond, Frank Stewart Adams and F. W. Riesberg (representing New York, Chicago, Morristown, N. J., and Brooklyn) gathered on April 18 and heartily endorsed the methods outlined at the committee meeting in Philadelphia. This was in the line of a consultation and conference, planning the general program. There are over six hundred paid-up members in the association, and the splendid meeting of last summer in Philadelphia will help to make this convention a success.

ALEXANDER RUSSELL ORGAN RECITALS AT PRINCETON.

Saturday afternoon recitals on the splendid organ presented to Princeton by Henry Clay Frick in 1916 were given February 25-April 8, inclusive, by Alexander Russell, Mus. Doc., organist and director of music at the university. Many standard works by classic and modern composers were performed, including compositions by the Americans, A. Walter Kramer and MacDowell. Mr. Russell has made these recitals most interesting to a large body of students.

BRENNAN'S "HYMN FOR SCOUTS."

Endorsed by national headquarters, a new "Hymn for Scouts" has been presented to the Girl Scouts by the composer, Elizabeth M. Brennan. It is said to be a very melodious work.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

PITCH.

"Will you please tell me what pitch most singers use—concert or International pitch?"
The International pitch (A-439 double vibrations at 68° Fahr.) is the one commonly used. It is lower than the old concert pitch. As far back as 1896 concert pitch was spoken of as out of date.

FALSE PRETENSES.

"I see in many notices, and even on prospectuses of music teachers, the names of well known European instructors and

often wonder whether the claims of having studied with such and such a one are valid. If a celebrated teacher gives a certificate to a pupil that he or she is authorized to teach the method studied, that of course is a different thing. Thanking you for any information or opinion on this subject."

The question you ask is one that has been a matter of inquiry and curiosity in musical circles for many years. It may be true, as some teachers claim, that they have studied with the person mentioned, but it may have been for only a short time, just enough to enable the teacher to say, "I studied with him (or her)." There was a case in one of the large cities where one of the best known vocal teachers in his advertisements and circulars stated: he was a certificated pupil of Sbriglia. As a matter of fact he had studied for a number of years with this teacher and was entitled to have the certificate. He was well known in his city and a highly respected musician. Then one day there was an advertisement in all the newspapers of a man claiming he was also a pupil of Sbriglia and was teaching that method. Naturally it excited considerable interest in vocal circles and the certified man investigated the matter. The result was that it developed the fact that the new claimant for Sbriglia honors had really been in Paris and called on the teacher. At the moment Sbriglia was giving a lesson, so the young man was asked to wait until he was at leisure. He was where he could hear what was said and sung. His interview when the lesson was over occupied about five minutes, but he came back to this country, saying he had studied with the master.

CLAIMS.

"A matter that interests me and that at the same time rather perplexes me is the manner in which some teachers claim they have trained some well known opera singer or concert singer, anyone who has made or is making a success. I know a case where a girl studied with an unknown teacher who received small remuneration for her work and who was so impressed with her pupil's talents that she was of assistance in sending her abroad, when it seemed necessary to have a foreign name and reputation to enable an American to obtain a hearing. When the girl made a successful debut, she ignored her first teacher and announced herself as the pupil of some one whose name would attract attention. Do you think that was right?"

The above statement is only one of hundreds that have been going on for many years. Ingratitude seems to be one of the principal ingredients of the human character. Favors conferred are forgotten in the competition and rush for first place. Some years ago students received help in their studies, or to go abroad, from various people of wealth, with the understanding that the money advanced should be paid back whenever the pupil made a career, so others could be assisted. In the majority of cases the student forgot entirely his or her responsibility with the result that now it is difficult to find individuals ready to assume the practicing of even a promising musician unless there is some special reason.

There are of course exceptions to the above, and one of these exceptions came to the knowledge of the writer a few years ago. The successful opera singer had been educated in this country and when the proper time arrived for the foreign element to give the (at that time) necessary reputation, she was assisted with funds for going abroad by friends; she said she would return the money as soon as she could. She went abroad, studied in Paris and made her debut in that country. As soon as she began to have a career, she proved her gratitude to the one who had given her the early training by always mentioning that teacher's name whenever she was asked about teachers. The letters to her former teachers were always testimonials of her gratitude, for she always said or wrote that she owed all her success to that first teacher whose training had been so valuable that she need never have studied with anyone else. She also returned every penny of the money that had been given her, even against the wishes of some members of her family who felt they ought to be made rich and independent from her earnings.

A famous opera singer who went to a celebrated teacher, the said teacher claiming her success was entirely due to the lessons received, said that it always amused her to hear Mme. ——— making that claim as she was a well trained and finished singer before ever seeing Europe and only went to a teacher for the advertising that said teacher would give, as she always exploited a pupil who had a voice and made an operatic career.

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Echoes of Hitler's Philadelphia Recital

Accompanying are extracts culled from the press notices
 which Helen Buchanan Hitler received on the day follow-
 ing her successful song recital in Witherspoon Hall, Phila-
 delphia:

For Mrs. Hitler, bringing to the platform a presence of ease
 and poise, sings with the authority conferred by marked natural
 talent and the best of training. There is no rasping edge nor rasping
 fiber to spoil the limpid and translucent tones. The effect of the
 songs was greatly enhanced by the singer's amiable personality,
 and all she gave her auditors was received with convincing evidence
 of genuine pleasure.—Public Ledger.

Mrs. Hitler's program, comprising a pleasing mixture of French,
 German and English songs, was exceptionally well rendered.—North
 American.

It was a program requiring fine singing and was beautifully car-
 ried out.—Record.

Mrs. Hitler has the aid of an attractive personality and an in-
 gratiating manner, and her voice is a soprano of unusual purity and
 sweetness, of fair volume and good range, which she employs with
 ease and pliability.—Bulletin.

On April 12 Mrs. Hitler was heard at the Cookman M. E.
 Church, singing the soprano part in Maunders' "From Life



© Marceau, Philadelphia
HELEN BUCHANAN HITNER,
 soprano.

to Death," and on April 25 she furnished the entire pro-
 gram, playing her own accompaniments, for the Faculty
 Tea Club at the University of Pennsylvania. April 30, the
 beginning of Music Week, Mrs. Hitler sang for Anne
 McDonough at the Allegheny Theater.

Federlein Scores in Baltimore

Gottfried H. Federlein gave an organ recital recently in
 Old St. Paul's Church, Baltimore, Md., under the auspices
 of the Baltimore Chapter of the American Guild of Organ-
 ists, and scored a decided success according to press notices
 at hand. Excerpts from criticisms covering this recital and
 also Mr. Federlein's appearances in Summit, N. J., and Cort-
 land, N. Y., are reproduced herewith:

Mr. Federlein is an organist of considerable ability and embraces
 in his playing several notable qualities, chief among them being
 clear technic in manuals and in pedaling and excellent taste in his
 registration which is at all times colorful and effective. The or-
 ganist's own composition, "Scena Campagna," was a really in-
 teresting work, containing much excellent material which was well
 developed. It was more particularly in the works that appeared
 later in the program that the recitalist evinced his artistic taste
 for tone color in his registration.—Baltimore News.

Gottfried H. Federlein scored a triumph.—Baltimore American.

The organ recital given by Gottfried H. Federlein in All Souls'
 Church was a great artistic success. Mr. Federlein plays not only
 with splendid technic but with the soul of a musician as well. His
 treatment of certain of the great masterpieces was particularly im-
 pressive.—Summit, N. J., Herald.

Gottfried H. Federlein, the organist, is certainly a master of his
 instrument and every number showed that he was thoroughly famil-
 iar with the management and technic of the organ. . . . It is safe to
 say that when he visits Cortland again the auditorium will be
 packed.—Cortland, N. Y., Standard.

Zoellners Win Tulsa

The Zoellner Quartet, now on a spring tour, was re-
 cently presented in Tulsa at Convention Hall by the Male
 Chorus. Its success on this third appearance in that city
 was a most emphatic one. The following press notice
 speaks in glowing terms of its playing:

The second concert given by the Tulsa Male chorus was an in-
 teresting event of last evening in Convention hall, the feature being
 the appearance of the famous Zoellner String Quartet. The pro-
 gram consisted of six groups, two of which were given by the
 chorus.

This chamber music quartet has played before Tulsa audiences be-
 fore and fully lived up to their musicianly reputation on this occa-
 sion, with a magnificent rendition of their Haydn number, the first
 on the program, also "Andante Cantabile," op. 2, (Tschalkowsky)
 and other deeply intricate and beautiful numbers. The Zoellners
 have reached perfection in their art, not only as soloists, but also
 as ensemble players. Their perfect union, striking dynamics, deli-
 cious association of the four instruments, suffice to fully reach
 all expectations.—Tulsa (Okla.) World, March 23, 1922.

Peterson Endorsed by College Paper

When May Peterson appeared in Princeton, N. J., re-
 cently, in a very successful song recital, she not only made
 a splendid impression upon the large audience but also

received very favorable comment from the papers. The fol-
 lowing appeared in the Daily Princetonian:

Before a large and enthusiastic audience, May Peterson, the
 popular operatic soprano of the Metropolitan Opera Company, gave
 the third concert of the University series in Alexander Hall last
 night. She was accompanied by Stuart Ross at the piano.

Musie of a different kind was heard last evening when Miss
 Peterson sang her way into the hearts of Princeton's music lovers.

Miss Peterson's voice overflows with warmth.
 Miss Peterson rose to her best in Korngold's melody, "Gluck das
 mir verliert," from "Die Tote Stadt," an opera which made a
 sensation lately at the Metropolitan. The soprano sang with all
 the warmth and sympathy of the greatest Marietta.

The program was well balanced with lighter numbers, artistically
 done, and included "Le coeur de ma mie" by Dalcroze and "Wi-um"
 (an Indian Lullaby) by Lieurance.

From the enthusiasm of the audience there is little doubt that
 Miss Peterson made an impression which will always insure her a
 hearty welcome in the future. The soprano was materially aided
 in her presentation of the program by the able accompaniment of
 Stuart Ross.

Praise for Dambois as Cellist and Pianist

"He is one of the best cellists that has been heard in this
 city for a long time. His technic is impeccable, his artistry
 excellent and his tone sweet but not large." The foregoing
 is one of the tributes paid to Maurice Dambois in the
 Evening Public Ledger of April 4, following the cellist's
 recent appearance in Philadelphia. In reviewing his New
 Orleans concert the critic of the Times-Picayune stated that
 Mr. Dambois used an exceptionally fine cello, drawing from
 it a tone of singular mellowness and volume which made
 his scholarly interpretation of the concerto (Saint-Saëns)
 unusually effective. The work was filled with fascinating
 detail, such as the clarity and rapidity of the trills and the
 flexibility of bowing in the coda, but it also was finely
 conceived as a whole, leading logically to the scintillating
 close that brought a big response from the audience. Mr.
 Dambois also received high praise for his fine piano solos,
 in which he alternated with the Duo-Art piano.

Claussen an "Enticing" Kundry

On April 11 Julia Claussen appeared as Kundry in "Parsi-
 fal" with the Metropolitan Opera Company in Philadelphia.
 "Superb," "thrilling," "noteworthy," "enticing" were the
 keynote adjectives used by four of the Philadelphia music
 critics to describe her performance, short excerpts of
 whose notices follow:

Mme. Claussen's dramatic interpretation of Kundry, a superb vocal
 effort, was the most moving part of the performance.—Record.

Mme. Julia Claussen was the Kundry. Her rich, full, sensuous
 voice was admirably adapted to the part; there was great dramatic
 color in all she sang or did. Mme. Claussen did not fail to thrill
 her audience.—Inquirer.

Julia Claussen in the temptation of Parsifal made the scene in
 Klingsor's magic garden noteworthy for the fire of her lyric speech
 and the dramatic fervency of her gesture and pose.—Morning Public
 Ledger.

Mme. Claussen was an enticing Kundry.—Evening Ledger.

Bayerlee Studio Artist Wins Success

Devora Nadworney, national prizewinner of the Federa-
 tion of Musical Clubs, 1921, sang at the Rubinstein Club
 in Washington, D. C., March 21, and so great was the
 sensation she created that she was reengaged within a fort-
 night, when she sang at the Music Club of the Government
 hotels, April 6. While in Washington she also sang for the
 radio and her beautiful voice was heard with great delight
 in many states. The Washington Times of March 22 says:

Like a luminous star in the promise of music "out of" America,
 came the exquisite voice of Devora Nadworney, contralto, first in

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the list of prize winners, Miss Nadworney comes from New Jersey. Of Russian parentage, she won immediate response with Gretchaninoff's "My Native Land," sung in Russian. Here is an eerie quality of spiritual understanding that gets the very essence of music, and the voice is luscious and warm, with a resonance that she holds in her great climaxes. And she sings in big form too, holding vibrancy alike in her soft passages. . . . Dramatic feeling should fit this little artist for stage or recital. She gave with exquisite pathos the Leroux "Le Nil," with the Oriental depth of the odalisk in the warmth of her refrain, and the face that in different quality yet is as individual and quaint as that of the little Galli-Curci. Lightly, with velvet tone and true esprit, she gave with high artistic appreciation a gypsy song of Paisiello, and for an encore the delightful "Griemetta" of Sibella. A group in English completed her program with a Cadman encore.

Namara Scores with St. Louis Symphony

The appended are rather exceptional press tributes given to Marguerite Namara on her spring tour as soloist with the St. Louis Symphony Orchestra:

Marguerite Namara, the beautiful soloist of the evening, made a gorgeous picture in her handsome mantilla and completely captivated the audience with her first aria, "Ah, fors e lui," from "La Traviata." Repeated encores brought her back to sing with orchestral accompaniment "From the Land of the Sky-Blue Water," by Cadman. Mme. Namara was still more fascinating in her second group of songs—"A Memory," composed for and dedicated to her by Mr. Ganz, and "At the Well," by Hageman. Again the audience refused to accept a formal acknowledgment of its pleasure, and the gracious singer enchanted all with a charming interpretation of the "Jewel Song," from "Faust." Mme. Namara's voice is a full, rich soprano, and she sings with all the fervor, freshness and opulence of youth. As one of the leading sopranos of the Chicago Opera Association she has had much success, and is accorded a place among the finest by the critics of the metropolitan cities. Certainly she has won many friends in Texas and will be welcome back at an early date.—Port Worth, Tex., Record, March 29.

Marguerite Namara, the soloist for the evening performance, proved to be the most popular artist who has sung before an Austin audience in many moons, and her beauty, graciousness and superb voice called for long and continuous applause. After two encores she was recalled a half dozen times to bow and smile graciously to the audience. "A Memory," composed by Ganz, dedicated to her, was one of the best numbers, while the "Jewel Song," from "Faust," was remarkably done. "From the Land of the Sky-Blue Water" was one of her English encores and but added touch of individuality to her program.—Austin, Tex., Daily, March 31.

Mme. Namara captivated the audience with her charm and sincerity at the performance last night. It is a rare voice indeed that not only impresses an audience with the freedom and ease of its tone production, but also with the individuality of its timbre as well, and both these qualities are present to an extraordinary degree in the lyric-coloratura soprano of Namara. She was received with great applause and her renditions were the evening's pleasantest episodes. Her voice, of extensive range, has sympathetic charm, and a tone with gratifying beauty of enunciation. Mme. Namara is most expressive of the prevailing mood of her interpretations. She has painted each song upon her vocal canvas and in such manner as gives vital force and expression to her vocal pictures.—Port Arthur, Tex., Daily, April 2.

Marguerite Namara fairly captivated her audience, both with her beauty and her splendid singing. Mme. Namara lived up to her heralded fame as a singer, and when she concluded her first aria from Verdi the audience realized that she possesses the richest lyric voice that has been heard in Austin during the past five years. She responded to an encore with an aria from Massenet, and in response to the applause of her audience she sang her first English number of the evening, which was "From the Land of the Sky-Blue Water," by Cadman. Mme. Namara sings at perfect ease, and the facility with which she reaches the upper register and the perfect accentuation of her notes are remarkable. Best of all, she understands what her audience likes and proceeds to respond to it.—Austin, Tex., Statesman, March 31.

The concert closed with a soprano solo with orchestra by Mme. Namara, who sang "Ah, fors e lui" from "La Traviata." Immediately winning her audience by her beauty, she impressed them with the luscious quality and warm beauty of the exceeding flexible voice she possesses and the distinguished art that gives to the performance its charm. Mme. Namara was given an ovation at the children's concert in the afternoon, receiving recall after recall, and granting four encores.—New Orleans Daily, April 5.

The exceptional vocal artistry of Mme. Namara aroused the large audience to the pitch of enthusiasm excited by any artist of the year. Mme. Namara in her aria, "Ah, fors e lui" from "La Traviata," rivaled Mr. Ganz as artist and in her success with the audience. The difficulties of this coloratura aria were encompassed with surprising ease by this gifted soprano, and the many dramatic contrasts in the selection were brought out splendidly. Mme. Namara has a voice of great beauty throughout its entire range and of particular brilliancy and volume in its upper register, and she has it under perfect control. In addition she has a charming stage presence which won over her audience from the beginning.—New Orleans Times, April 4.

Mme. Namara has a lyric soprano of most ingratiating quality and of remarkable carrying power. It is a beautifully trained organ homogeneous throughout its long range, and has been brought to a splendid point of flexibility. Mme. Namara's trill is lovely in its purity, her roulades are clean and smooth; her intonation is absolutely faultless. Her entire singing is characterized by ease and refinement of taste. She sang at the matinee performance the "Jewel Song" from "Faust," which was so well received that she gave three encores, among them the "Gavotte" from "Manon." At the evening concert she sang the "Ah, fors e lui" aria from "La Traviata," and, as encore, Mr. Ganz' impressive song "A Memory." Mme. Namara's success was unequivocal.—New Orleans Item, April 4.

Alexander Gunn in Europe

Alexander Gunn, American pianist, whose recitals in New York and Boston were highly praised by the leading critics, sailed for Europe on the S.S. Patria, March 21. He stopped at the Azores, in Palermo, spent some time in Italy and Spain, and will be in Paris three months, studying and playing. He expects to return to America about September 1, and is sure to be heard at important affairs next season. Two press comments follow:

Mr. Gunn has true strength and also delicacy and charm of touch. He has the various and essential acquisitions of a pianist. Fortunate man, he has the gift of imagination.—Philip Hale, Boston Herald.

"Hans von Bulow, who knew all about it, said that it is expected of a pianist that he should, first of all, play correctly, then beautifully, then interestingly. Alexander Gunn, who gave a recital last night in Aeolian Hall, played correctly; his technique was quite to the

demands made upon it by his interesting and varied program. He played beautifully too, especially in the deliciously melodious second half of Chopin's F minor fantasia.—Henry T. Finck, in the New York Post.

Lyell Barber Continues to Score

The following are recent press notices of Lyell Barber, pianist:

He held the audience breathless before it burst into a storm of applause.—Washington Star.

Has excellent technique, good tone, and a penchant for impressionistic modern works.—Winnipeg Free Press.

Mr. Barber did some technically dazzling things with the keyboard.—Holyoke Transcript.

Displayed magnificent technique and played with ease and forcefulness. A leader among American pianists.—Canton (Ohio) Daily News.

His playing was excellent and he was enthusiastically applauded.—Springfield Republican.

Is a real musical find. No pianist has earned or received a warmer greeting.—Montgomery Advertiser.

Hayden's New York Recital a Delight

That Ethyl Hayden, the soprano, scored an unqualified success at her recent debut recital in New York is proven conclusively in the appended press excerpts:

Her singing provided one of the surprises and genuine delights of the season.—Tribune.

Her voice is well worth hearing for its pure, flute-like quality.—Evening World.

Ethyl Hayden revealed herself as a full-fledged artist and a delightful one.—American.

All in all, she is one of the most promising appearances that have recently been noted in the New York musical world.—Times.

(Headline)—Miss Ethyl Hayden Makes Immediate and Pronounced Success.—Herald.

Her voice is one of rare beauty, and showed signs of excellent schooling.—World.

. . . this young woman has one of the finest natural voices one has come upon at recitals in many a day. The voice itself is a stream of clear, pure, powerful, beautiful tone.—Journal.

Josef Konecny's Winter Tour a Big Success

In spite of the somewhat adverse season, the winter tour of Josef Konecny, Bohemian violinist, and his assisting artists, has ended with flying colors, with a total of 142 concerts to their credit since the beginning of September. The following press comment is from one of their most recent concerts:

Yates Center has had a few really big musical treats, several good ones, and many more ordinary recitals, but the concert on Monday night by Josef Konecny and assisting artists, was without a single exception the finest ever heard here. Mr. Konecny comes from a race which has produced many great violinists, and was a student of Sevcik, of Vienna, the teacher of Kubelik, and possesses a technique which is very similar to Kubelik's, and with a warm, colorful interpretation which is all his own. All his numbers were good, and by the way, they were selections rarely heard on the ordinary program. His more pretentious work was Ernst's concerto in F sharp minor. Even those of us who are uneducated musically—and many of us are—were strongly stirred by the depths and beauty of his art. Quite often when there is one brilliant member of a musical company the others will be mere assistants, but in this instance the pianist and soprano were artists of the same rank.

Esther Louella Lash is a beautiful woman, warm and friendly, and wins the audience at once. Her voice is wonderfully clear and sympathetic, and of a wide range. Her higher notes are as pure and true as a silver bell, and oh, joy of joys, her articulation is above reproach. She also has the measure of her audience, knows what to sing and when to sing it. Her best number was the aria from "Mignon" "I Am Titania." A beautiful little lullaby written by her husband, who is a choir director in Chicago, was very warmly

received, as was also her encore "One Fleeting Hour," with violin obligato.

Mary Trist, the pianist, carries the heavy end of the program, as she plays for every number during the two hours, save one. We have no hesitancy in saying that as an accompanist she is one of the finest we have ever heard. An accompanist can make or mar a program. Miss Trist's work shows an abundance of temperament. She knows just when to form a perfect colorful background and just when to burst into a brilliant foreground. She played in a masterly way Chopin's op. 49, and although it is a long, difficult number, her finale showed the same strength as the opening movement.—Yates Center (Kans.) News, February 17, 1922.

A Musical Treat Given by Ethelynde Smith

The Wolfville, N. S., Acadian of April 7 had the following to say in reviewing a recent song recital given by Ethelynde Smith:

There was a good attendance at the recital given by Ethelynde Smith under the auspices of the University Conservatory of Fine Arts, and the pleasure of those present was evidenced by the pro-

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Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo., June 1, 1922.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio. Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.

Mrs. Jean Warren Carriak, 160 East 68th St., Portland, Ore., June, September and March.

Adda C. Eddy, 126 W. Sandusky Ave., Bellefontaine, Ohio; Columbus, Ohio, June, July; Bellefontaine, Ohio, September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Antonio, Texas, on June 5 and July 17.

Addy Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; New York City, June 19; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., May 22, June 26, July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June; Cleveland, July; Chicago, August.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 12.

Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class opens June 5.

Mrs. Urs Synnot, 824 No. Ewing Ave., Dallas, Tex.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tene, 469 Grand View Street, Los Angeles, Cal., June 19 to July 22, 1922.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Mattie D. Willis, 1922—Waco, Texas, Jan. 9; New York City, June 26—Aug. 14, Sept. 20 and every month thereafter. Address 617 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

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longed applause which followed each number of the program. Miss Smith is one of the best sopranos ever heard in Wolfville. She captivated her audience with the sweetness and clearness of her voice, which was equally good in all registers. In addition to the eighteen numbers of her program, she was forced to respond to six encores.

De Kyzer Charms Oil Region

Marie De Kyzer appeared recently as soloist in concerts at Oil City, Franklin and Meadville, Pa., and made a tremendous "hit," to judge by the splendid notices, quoted below:

Marie De Kyzer, soprano, completely carried away her large audience at the Second Presbyterian Church last evening. She sang with a simple charm all her own and her auditors were with her from her first appearance on the platform. To say that it was a fine concert is ironical—it was far more than that; it was exquisitely beautiful. Marie De Kyzer is possessed of a wonderful soprano voice of great smoothness and carrying power, and it carried right into the hearts of her hearers. Many declared that she is the best singer that ever sang in Oil City.—Oil City, Pa., Derrick, April 8, 1922.

Miss De Kyzer is a thoroughly finished artist, ranking with the best sopranos in the country, and she pleased as have few stars of her magnitude who have visited the city. Her voice is beautiful, of wide range and superb tonal quality, while her charming personality carries her audience with her every minute. . . . The church was well filled with an audience that was most appreciative and she sought to please everyone with her widely varied program. She sang selections from the most difficult and highly classical to the simple little melodies that appeal to those of simpler tastes. In every number, simple or difficult, she was an artist who knows perfectly how to handle her sweet voice at all times. Especially delightful were the numbers "Elegie" and "By the Waters of Minnetonka," with violin obligato by Louis Roess. In the number, "The House That Jack Built," her perfect enunciation was especially noticeable.—Franklin, Pa., News-Herald, April 8, 1922.

The auditorium of the First M. E. Church was packed to the doors, Thursday evening, and it was a brilliant scene, the occasion being the production of Handel's oratorio, "The Messiah," by the Meadville Choral society, Marie De Kyzer, soprano. Miss De Kyzer was given an ovation on her appearance. It was some time before she could begin singing her part, so great was the applause of the multitude before her. Miss De Kyzer has a wonderfully sweet voice, every word uttered being distinctly heard, and her fame as a soprano soloist has been won solely on merit. It was a musical treat for her hearers, who were held spellbound, and when she had finished the applause was tremendous and of long continuance. Miss De Kyzer also received a basket of flowers.—Meadville, Pa., Tribune-Republican, April 7, 1922.

Clara Deeks Makes Hit at Debut

Clara Deeks, soprano, is one of the few young artists who are fortunate enough really to attract special attention from the critics when making their New York debut in recital. That Miss Deeks did this is evident from the extracts from the notices printed below. This season Miss Deeks has had a goodly number of engagements which have brought her fresh successes, among them appearances as joint soloist with Titta Ruffo, Beniamino Gigli, Raoul Vidas and Arthur Rubinstein.

In such difficult arias as the "Deh Vieni" from "Le Nozze de Figaro" and Handel's "Come and Trip It," Miss Deeks disclosed a beautiful voice of light lyric range and quality. Her voice schooling was broad and secure, her diction good and her knowledge of style admirable. Her intonation was correct. Her general ease of manner and charm of person were no small assets in her favor. Seldom is a young singer heard in a debut recital whose work so clearly pronounces future success.—New York Herald.

Voice and personality combine in this artist for the happiest effects of interpretation, and her program yesterday displayed both individuality and charm.—New York Evening Mail.

Clara Deeks bids fair to follow in the footsteps of her distinguished tutor, Marcella Sembrich. It is rarely that a musical debutante makes so favorable and definite an impression as Miss Deeks did. Her voice is beautiful as a flute. It is fresh, flexible and most sympathetic. She sang Seccia's "Lungi del caro bene" in a manner that charmed as much for its delightful quality as for its dramatic significance.—New York American.

Her voice and presence alike, had rare animation, a quality of brightness best shown in simpler songs in English by Mrs. Maley, Proctor, Leighter and Schindler.—New York Times.

Constance Beardsley's Success in San Francisco

Constance Beardsley, of New York, but spending a year on the Pacific Coast, gave a recital under the patronage of prominent men and women of San Francisco, April 4, including Archbishop Hanna, Mrs. Edward J. Tobin, Mrs. Herbert Moffitt, Mrs. Sigmund Bauer and Maude Fay. The San Francisco Bulletin captions a notice of the affair "Madame Beardsley Delights Hearers," continuing:

One of the most charming musical affairs of the season delighted San Francisco music lovers yesterday afternoon, when Constance Beardsley gave a "musical intimate" at La Gaite Francaise. Mme. Beardsley, who completed her studies in Paris under Josef Hofmann, has appeared in salon recitals at the foreign embassies and has appeared with the leading artists and symphony orchestras of the United States. Her introduction of "An Hour of Intimate Piano Music" comes as a noteworthy addition to the city's musical activities.

Mme. Beardsley aroused the greatest enthusiasm in her artistic and subtle interpretation of three Debussy numbers—"La Cathédrale Engloutie," "Clair de Lune" and "Arabesque." Her fine sympathies and exquisite technique also found splendid expression in a Chopin group, which included mazurka, waltz and the "Funeral March" from B minor sonata and the "Revolutionary" étude.

The delightful program opened with a Bach fugue and concluded with Rachmaninoff's "Serenade" and "Polichinelle" all of which served to display Mme. Beardsley's power as well as her finesse.

Waterloo Wants Return Recital by Hans Hess

A success such as has seldom been accorded an artist in Waterloo (Ia.), was scored by Hans Hess at the entire cello recital he gave there recently. His success is attested in the following:

The recital given by Hans Hess . . . was of such artistic character as to emphatically call for a return date. Few cellists dare attempt an entire recital. The audience made up of Waterloo's sincere music lovers showed its appreciation in a marked manner to such an extent that this concert by Hans Hess will long be remembered as one of the best ever heard in our city. Simple and gracious in demeanor, Mr. Hess played with a sincerity that touched the hearts and thrilled his hearers as only a few can do. It was real music of the highest art and people who could not attend this concert were unfortunately the losers. Caruso never sang with more beauty of tone and technique than Hans Hess plays his wonderful Bergonzi cello.—Waterloo Times Tribune, March 26, 1922.

Masons Honor Frances Alda

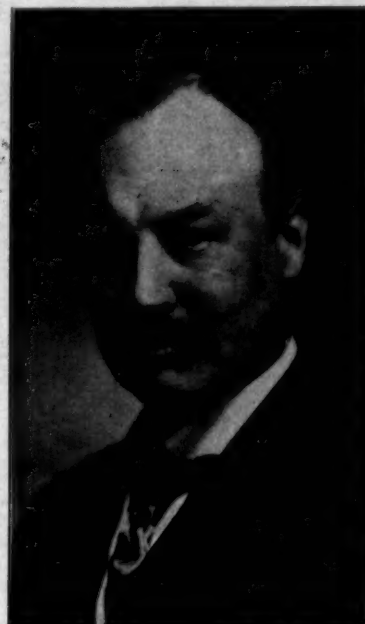
In connection with the special performance of "Bohème" to be given at the Metropolitan Opera House on the evening of May 6, under the auspices of the High Twelve Club for the benefit of the Masonic Home for Disabled Soldiers and Sailors—at Utica, N. Y., the following telegram, signed by Maurice Frank, one of the most prominent

Masons in the Empire State, was received by the stage director of the Metropolitan a few days ago:

At brilliant Masonic luncheon today the name of Frances Alda was cheered when I presented her as the star of the Masonic Opera Night, May 6. Her name was megaphoned to thousands assembled here. Please offer Mme. Alda my personal assurance she will get reception of her career May 6.

Walter Spry Successful as Chopin Player

A popular ovation was given Walter Spry at his appearance as piano soloist in the Columbia School concert, March 19, at the Playhouse, Chicago. The critics were unanimous in their praise of Mr. Spry as a Chopin interpreter. During the past month this artist has also filled engagements as



WALTER SPRY,
pianist.

a lecture-recitalist, giving a program of composers ranging from Bach to Debussy.

Mr. Spry has featured in some recitals his new waltz, "Moonlight Dreams," published by Carl Fischer of New York. An important engagement this spring was his lecture-recital, "Modern Music and Its Sources," before the Wisconsin Music Teachers' Association.

During the coming Summer Session at the Columbia School of Music, Chicago, Mr. Spry will be one of the leading piano teachers, and besides private lessons in piano technique and repertory he will hold classes in interpretation, thereby giving teachers the opportunity to observe the training of pupils of all grades of advancement.

Mrs. Fletcher-Copp's Work in Akron, Ohio

The Fletcher-Copp method, which originated in Boston and has been well spread throughout the United States as a means for developing musicians, both as to singers and instrumentalists, has such a strong hold in Akron, Ohio, that Mrs. Fletcher-Copp is now located there. She says this method is as scientific as mathematics, and when properly taught develops reasoning power, memory and mentality to surprising degree. In Akron a Fletcher method pupil won first prize for the best recitation, learning a long poem in three hours' study. Another Fletcher method pupil was distinguished for the best poem, both these pupils developing along the lines of the method.

"The modern child is lazy or indifferent," said Mrs. Fletcher-Copp on a recent visit to New York, "and to overcome this we teach the reasoning powers. Time is wasted in the study of music in most public schools; from seven to fifteen, that is the time when young students should be well grounded in music. After three years of study, pupils of the Fletcher method system read at sight, and have a clear understanding of what they are doing."

That this method might continue in the public schools of Akron, over one hundred parents combined to form a guarantee fund, so that the personal work of Mrs. Fletcher-Copp is now concentrated in the "Rubber City."

Burke to Sing with Kansas City Opera

Tom Burke, operatic and concert tenor, will give a recital at the Academy of Music, Philadelphia, May 18, under the auspices of Cardinal Dougherty, and for the benefit of the Catholic Home for Destitute Children. Mr. Burke has also been engaged for three performances with the Kansas City Opera Company the week of May 22. He will sing the role of Guglielmo in "Mignon," of Manrico in "Trovatore" and the title role in "Faust."

Schumann Heink Pays Tribute to La Forge

Mme. Schumann Heink's recognition of an American artist brought spontaneous applause from the great audience at her recent Sunday evening concert at the Hippodrome. She had finished singing Frank La Forge's "Flanders Requiem." Turning to a box where the composer sat, Mme. Schumann Heink pointed him out to the audience and refused to go on with the program until the popular musician arose and acknowledged the applause.

Two of Arthur Hackett's May Dates

Arthur Hackett's May concert engagements include appearances in Youngstown, Ohio, on the 5th, and Worcester, Mass., the 23d. In Youngstown he will sing the tenor role in Coleridge Taylor's "Hiawatha's Wedding Feast." His appearance in Worcester, the town in which he was born, will be with the Holy Cross Musical Club.

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SINGING AS A SCHOOL PROPOSITION

The Elements of Voice Training in the Grammar School, and High School Possibilities of Specialized Training

Singing is the basis of all school music, and for that particular reason the utmost care must be exercised in all matters in relation to tone production, intonation, etc. In the elementary school the problem is less difficult than in the high school, although there is still a group of teachers who believe that it is important to spend considerable time in specified voice training for elementary school children. It is an extremely difficult proposition to handle, because a child becomes too self conscious when his attention is directed to any mechanical performance. Years ago it was quite the common custom to devote a certain portion of each lesson to voice training exercises. Now the tendency is to eliminate all formalism and to make only those suggestions which will produce on the part of the child a pleasant response in tone production. Young children cannot get any real result from the so-called vocalize. With them it becomes merely the singing of a melody on a syllable which may be given to them, and they never fully appreciate why they are being asked to do the thing. For this reason the results have been more disastrous than helpful. The proper way to train children's voices is to devote particular attention to tone quality, phrasing and interpretation, through pronunciation, enunciation, and lyric diction. No coarse singing or straining of the voice should be tolerated. Any faulty tone production, such as over nasality, throatiness, etc., can be corrected by singing "noo" on any necessary pitch, preferably within the range of A second space to E fourth space. The sound of the letter N gives nasal resonance, and OO gives the soft head tone quality necessary to school singing. Some people seem to believe that the OO tends to suppress the voice rather than to develop it, but properly handled as a preliminary to the other vowel sounds it will produce the desired effect. Other vowel sounds, consonants, etc., should be modeled after the same principle. The correct position of the lips in the production of vowel and consonant sounds should be strictly observed.

The most desirable effects in voice training with little children are purity of intonation and sweetness of tone quality. These elements are not obtained by any mechanical approach to the subject, but are due largely to the coordination of what is commonly called the "ear" and the vocal apparatus. When a pure tone quality is produced the teacher should exercise the greatest care in seeing that this tone quality is not lost or abused in vocal production during the singing of songs. If it is true that all songs should be characterized by expressive melody and good poetry and should appeal to the child's imagination, it is logical to assume that the tone production will be largely controlled by the feeling which the child may have for the actual music which he is performing, and thus arrive at a desirable tone quality.

VOCALIZATION IN THE HIGH SCHOOLS.

In secondary education the problem becomes more acute. We deal not only with the changing voice, but also with the changed voice. There is a great desire on the part of the pupil to improve his quality of singing, and for that reason it is necessary to provide voice training exercises to acquaint the singer with the correct use of his vocal apparatus and the sensation experienced during such use. Exercises should be of such character that the teacher, and eventually the student, may be able to determine when the desired result has been produced. The following from the New York City Course of Study and Syllabus in Music for High Schools will tell its own story:

"The diaphragm, acting with the sympathetic assistance of abdominal and rib muscles, the larynx, and the resonating surfaces are not subject to conscious control. Much of the improper use of the singing voice is due to an attempt to control their action. The tongue, lips and jaws are subject to direction. The following definitions serve to give the singer some idea of his vocal apparatus. The diaphragm is the motor, the lungs are the bellows, the vocal cords are the vibrators, the tongue, lips and jaws are the articulators and the various head cavities are the resonators.

BREATHING.

"Correct breathing means inhaling exactly the right amount of air and exhaling with complete relaxation of the diaphragm, yet with perfect support. The sense of smell is a valuable guide, for when it ceases during inhalation it indicates that the lungs contain exactly the amount of air that can be used in singing. More breath would mean overcrowding, resulting in the raising of the shoulders and cramping of the breathing muscles in general. The complete relaxation and perfect support required in singing is

demonstrated in the sound represented by 'sh.' This can be produced only with relaxed diaphragm and any lack of steadiness in its support is plainly evident.

"In actual singing inhaling through the nose seldom supplies sufficient breath because of lack of time, but a combined smelling and sipping of air through slightly parted lips supplies sufficient breath, retains the sense of smell as a guide, and seems to stimulate slightly the action of the diaphragm.

"The correct posture means sitting or standing erect with chest held high, so that no expansion or contraction takes place during singing.

VOWELS.

"In tone production there are seven basic vowel sounds—E, A, Ä, Ä, OO, Ö, A. There are four other vowel sounds none of which is musical, the short sounds of A, E, I and U, all of which are corrected by broadening the vowel, that is, by dropping the jaw. The last of these is very dangerous because it appears under many disguises. With the exception of the few diphthongs there are no other vowel sounds in singing English. The impulse to produce the vowel with the muscles of the throat or the back of the tongue results in the familiar 'mouthing' and in much unpleasant tone quality. The correct method of tone emission is thinking the pitch, shaping the lips and adjusting the jaws to produce the desired vowel or consonant, and exhaling. At first a definite time allowance must be made for these acts; eventually they become automatic although under control.

"The vowel sounds OO, Ö, A, are produced with the lips protruding; the vowel sounds E, Ä, A, and Ä, are produced with lips neutral, that is, simply parted; with the jaw dropped sufficiently to form the desired vowel. The diacritical marks used here are taken from Webster's pronouncing dictionary.

CONSONANTS.

"It is a common statement that we sing only vowels and that the consonants are noises. Consonants should be grouped under four heads. First, those that are singable: L, M, N, R, V, Z and TH soft. The remaining three groups are unsingable. Four are hisses, S, SH, F, and TH

hard. Four check the tone absolutely, P, T, K, and CH. Four check the tone partially, B, D, G hard, and J. It is possible in a very short time to teach a student to produce all of the vowels and consonants during the act of singing. The aspirate represented by H is produced by the breathed attack. All other consonants are made up from the sounds previously given. Consonants are frequently a great aid to correct tone placement. B, for example, when sung instead of being merely spoken or articulated, establishes a direct breath connection between the diaphragm and the lips, and makes this force immediately available exactly where it is needed for the succeeding vowel.

"Training of voices by classified groups in the high school auditoriums is impossible because of seating methods employed. Therefore voice training must be conducted in the class room, and here we find the further problems of the mixture of several grades and no balance of parts. However, this need have no effect whatever on the actual work of voice training.

"The individual can be corrected by precept and be helped by listening to the best singer in his group. Improvement in the individual can be pointed out to the class, expressions of opinion on the individual performance invited, and the attention of the class held. Not more than three minutes at most need be assigned to any of the voice groups. Class work may be done in learning correct vowel and consonant production, and in the application of correct vocal use in familiar unison songs of limited range."

A careful study and application of the above by the teacher of music in charge of high school pupils will insure a highly satisfactory type of singing. If this is obtained then instruction is practically simple.

Rubinstein Club's Nineteenth Breakfast

The Rubinstein Club, Mrs. William Rogers Chapman, president, will hold its Nineteenth Annual White Breakfast at the Waldorf-Astoria on Saturday, May 6. This is the closing event of the club, now ending its thirty-fifth season.

Karle's Recent Appearances

Theo Karle gave a recital in Oneonta, N. Y., on April 19, and in Flemington, N. J., on April 21. He will continue to appear frequently through much of the summer.

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PORTLAND ORGANIST TO GIVE OWN COMPOSITIONS IN ENGLAND

Sanford Men's Singing Club Heard—Brinkler as Soloist in Boston—Municipal Organ Course Closes—Notes

Portland, Me., April 8.—Edwin H. Lemare, municipal organist, sails from this country April 22 for two months abroad. While there he will give many recitals, and will appear under the management of H. B. Phillips, of the well known concert agency of London. It is Mr. Lemare's intention to present only his own music in these recitals. Among the various places where Mr. Lemare will be heard are St. Georges Hall, Liverpool; Victoria Hall, Sheffield; Town Hall, Manchester; Town Hall, Middlesborough; Usser Hall, Edinburgh and the Glasgow Cathedral. During his stay abroad Mr. Lemare will visit his father, Edwin Lemare, at Ventnor, Isle of Wight. Mr. Lemare, Sr., has been organist for the past sixty years at Holy Trinity, Ventnor, and still plays at the morning service of the church.

SANFORD MEN'S SINGING CLUB.

On March 24 the Sanford Men's Singing Club gave a program in that town, which was its third concert of the season. Assisting artists were Marjorie Moody, soprano, of Boston; Bertha Morgan, reader of Boston, and Howard W. Clark, pianist, Portland. The director of the organization is Frank L. Rankin, head of the Virgil Clavier School of Portland. The selections given by the club were Osmond's "Sanctus"; "Kentucky Babe," Gerbel; Nevins' "Venetian Love Song," and "Last Night," by Kjerulf. Miss Moody's songs included compositions by Deems, Novello, "Il Bacio," by Arditi, and for her aria, Verdi's "Ah Fors e Lui." Readings from Tarkington and Ida Tarbell were given by Miss Morgan, and the piano numbers played by Mr. Clark were Liszt's E major polonaise; "Hark, Hark, the Lark," Schubert-Liszt; "Love Song," Liszt, and Moskowski's "Spanish Caprice."

BRINKLER SOLOIST IN BOSTON.

Alfred Brinkler, organist and choirmaster of St. Stephen's Church of this city, was the soloist on April 3 at the ninety-third public organ recital given by the New England Chapter of the American Guild of Organists, in the South Congregational Church in Boston. The program included three movements from the sonata in E minor, De la Tombe; Cesar Franck's "Fantasie," and a choral prelude, "O Welt, ich muss dich lassen," by Brahms. Other numbers were Freyer's concert fantasia, Botting's "Caprice" in B flat, Haigh's fantasia and "Capriccio Fantastique," by Brinkler.

MUNICIPAL ORGAN COURSE CLOSSES.

The municipal organ course of Portland, under the auspices of the Portland Music Commission, closed the season with a concert in City Hall on March 23, with the Portland Men's Singing Club assisting. Edwin H. Lemare, municipal organist, directed. The course presented in the ten recitals this year several of the best known artists who have been touring the country this season. At the opening concert in October, Giovanni Martinelli, tenor, was heard. Other artists appearing in the course were Sophie Braslau, Maier and Pattison, Erika Morini, the Flonzaley Quartet, Royal Dadmun, Hulda Lashanska and the Boston Symphony Orchestra. Besides the Portland Men's Singing Club local musicians were represented by Marion Harper Kuschke, soprano, who appeared on December 8 in the absence of Royal Dadmun, who was too ill to sing at that time. Mrs. Kuschke has an unusually pleasing voice, and was a satisfactory substitute for the baritone. Mr. Dadmun finally appeared at a concert on February 9.

NOTES.

It has been recently announced that the trustees of Westbrook Seminary, this city, have made plans for the establishment of a conservatory of music in the school. All types of music, vocal and instrumental, will be taught, and the establishment of this conservatory will lead to increases in the faculty, with a man or woman of experience and standing in the musical world heading the institution.

The first appearance in this city of the Portland Polyphonic Society was at the recital of the Portland Rossini Club, Thursday, April 6, with Alfred Brinkler conducting. The society aims at the highest effects in choral music, and seems well on the road to artistic success. Future appearances of the society are awaited with interest.

The Portland Men's Singing Club gave a concert April 6 in the McArthur Auditorium, Biddeford, under the auspices of the Adams Street First Baptist Church. The soloists were Howard R. Stevens, Herbert S. Kennedy, Ernest J. Hill and Harry F. Merrill. Alfred Brinkler conducted.

Carolyn Burns, contralto of this city, has signed a contract with the Aeolian Company of New York, to make records of the Vocalion. Her test records, which have been sent here to the Woodside Vocalion Company, local representatives for the Aeolian Company, are remarkably clear, and show her voice to be one of unusual quality and finish. Mrs. Burns has also contracted with the Westinghouse Company of New Jersey to sing for concerts at its broadcasting station in Newark. Mrs. Burns will be in Europe this summer on a recital tour. She will tour Maine previous to going abroad. A. M. W.

Christian Holtum Making Good

Christian Holtum, bass, has had numerous engagements this spring, always winning favor with his resonant bass voice and proving that the musical education he is receiving from the government through the Federal Board for Vocational Training is worth while. Mr. Holtum was wounded during the war and was recently discharged from a government hospital. He has entertained gratuitously at many Legion affairs and in hospitals for ex-service men. Mme. Schumann Heink and Frank La Forge heard him sing in California (his home), and it was on their recommendation that he came to New York to continue his study. Besides these two artists he has had letters from the late David Bispham, Vernon D'Armale (bass) and others, who speak of his excellent voice.

Coming to New York in 1920, Mr. Holtum studied with David Bispham up to the time of that noted singer's death.

Since then he has been with Vernon D'Armale. In these two years he has made great advancement in his art. While he was in the Polyclinic Hospital he made a beautiful beaded bag, which he presented to Mme. Schumann Heink before her concert at the Hippodrome, April 16. He received a letter of appreciation in which "Mother" Schumann Heink, as she is known to "her boys," said: "I am deeply touched, you dear son o' mine."

Mr. Holtum's recent appearances have included the Woman's Press Club, the Sans Cermonica Club, the Eclectic Club, and a private recital given by Mrs. Ira Barrows at Rumson, N. J.

Bruce Campbell Gives Song Recital

A very successful song recital before an enthusiastic and appreciative audience was given at Wallace Hall, Newark, N. J., April 19, by Bruce Campbell. He is equally known in New York City and Newark, where his activities as both singer and vocal instructor have brought him to a position of prominence. The hall was well filled, the audience including his large class of pupils and many persons from New York City.

Throughout the varied and interesting program Mr. Campbell displayed excellent vocal technique, and it was a comfort to hear the freely emitted tones throughout the entire range of the voice of over two octaves.

After so splendid an exhibition of singing and interpretation one wonders little at the eagerness of aspiring singing students to frequent the Campbell studios.

Splendid work was done by Rodney Saylor at the piano; he is a musician of understanding, sympathetic and reliable, and Mr. Campbell's success was greatly enhanced by his accompaniments.

An enthusiastic listener in the audience was Joseph Regneas, with whom Mr. Campbell prepared his program and who expressed himself in superlative terms after the concert as regards Mr. Campbell's splendid singing and artistry.

Jacques L. Gottlieb's Summer Session

Jacques L. Gottlieb, New York violin pedagogue, will conduct a summer session in New York City at the Gottlieb Institute of Music, 136 East Seventy-sixth street. Mr. Gottlieb will accept a limited number of serious students in violin playing and will conduct a special course for violin teachers. Benjamin H. Schwartz will be one of his assistants in the elementary and intermediate grades.



JACQUES L. GOTTLIEB,
violin teacher and conductor.

Mr. Gottlieb is developing his juvenile orchestral school for boys and girls, beginners and advanced students, in various centers in New York and Brooklyn. His orchestral training school includes string orchestras, wood wind ensembles and symphony orchestras for adults, men and women.

To music students, student professionals and amateur musicians Mr. Gottlieb addresses these remarks: "It matters not whether you are advanced or only a beginner; you need orchestral training and experience in ensemble playing to develop your sense of rhythm and balance of tone.

We cannot all be soloists, but we can derive much joy in playing together in small and large groups."

During his long professional career in New York City (about twenty years), Mr. Gottlieb has been identified as organizer, director, conductor and teacher of student orchestras, neighborhood symphony orchestras and professional orchestras. Included in these are (1903-1912) orchestras and concerts of the Henry Street Settlement; (1914-1918), the music school, orchestras and concerts of the East Side Settlement; (1915-1917) two orchestras and concerts under auspices of the People's Music League. In 1920-22 he organized, trained and conducted neighborhood orchestras for the American Orchestral Society, Inc., including the Park Community Symphony Orchestra.

Exercises at Cornish School

The Commencement of the School of the Spoken Word, a department of the Cornish School of Music, Seattle, Wash. took place this month. The exercises were distributed over three dates. On Monday evening, April 10, the seniors gave a program at the school theater which included pantomimes and two one-act plays, "A Midnight Fantasy," and "Will O' The Wisp." Lydia Fomesbeck, of the faculty, directed the productions. The graduation recital took place Wednesday evening, April 12, and the graduation exercises on the following evening. The programs on both evenings were participated in by graduates of the school, Phyllis Blake, Ethel Jane Hewitt, Harriett Huffman, Minnie Moore McDowell and Theodosia Vanderbilt. The graduation exercises closed with addresses by Nellie C. Cornish, director of the Cornish School; Dr. Robert Max Garrett, associate professor of English, University of Washington, and the presentation of diplomas by Margaret Prendergast McLean, director of the School of the Spoken Word. A distinct compliment has been paid to the school by the University of Washington which, after investigation, has accredited the school work and will give the students who finish the course full university credits.

Bruno Huhn Active as Conductor

The New York Banks Glee Club, of which Bruno Huhn is the conductor, gave a thoroughly enjoyable concert at Carnegie Hall on the evening of April 19. Two days later this organization was scheduled for an appearance in Arlington, N. J. On Saturday, April 22, Mr. Huhn conducted the Forest Hills Choral Club in a concert at the Masonic Temple, Forest Hills. On a recent Monday evening the Orpheus Glee Club, also conducted by Mr. Huhn, sang at the Playhouse, Ridgewood, N. J.

Erna Rubinstein Booked for Smith College

Erna Rubinstein has been engaged to give the violin recital on the big course at Smith College, Northampton, Mass. She will appear there on November 22. This past season Heifetz gave a similar program there.

PAVLOWA AGAIN CONQUERS NEW YORK

Famous Danseuse Fascinates Huge Audiences at the Metropolitan with Her Exquisite Portrayals—Her Company Excellent—Novelties Added to Former Favorites

APRIL 25.

The only thing that carries the two-act ballet "Giselle," which was the principal feature of Tuesday evening's bill, April 25, was Mme. Pavlova herself and her exquisite dancing. The ballet is hopelessly old-fashioned, the music by Adam tiresome and uninteresting and the story futile. The only redeeming feature, aside from the dancing of the star, was a couple of neat sets by Urban. In the divertissements there was the ever beautiful, ever exquisite Pavlova Gavotte, a charming pastorate by Stuart and Dombrowski, a delightful scene dansante by Bustova and Pianowski, the ever popular Gopak—the single really Russian note of this Russian troupe; then to end with the "Dance of the Hours" from "Gioconda."

APRIL 26 (MATINEE)

Wednesday afternoon the opening ballet was the "Magic Flute" to dainty music by Drigo, a repetition of "Dionysus," with its unchangeable changing scenery, and among the divertissements, the perennial "Swan," Strauss' "Voices of Spring," danced by Butsova and Dombrowski, and, for a final number, Tschaiowsky's "Christmas."

APRIL 26 (EVENING)

Wednesday night's program opened with a one-act ballet arranged by Pianowski and called the "Polish Wedding." It was exquisite from beginning to end with Butsova as the bride, Pianowski as the groom and a ballet supporting them.

"The Fairy Doll," of course, was exceptional likewise, and Pavlova as The Fairy Doll held all spellbound with her every movement. The shopkeeper (Zalewski) and the various dolls were fine.

The divertissements included: Pavlova in the "Dragonfly," which was wildly applauded; Novikoff in the "Pirate's Dance," excellently interpreted; Mlle. Stuart and Coles and M. Dombrowski in "Pas de Trois;" Mlle. Friede in "Anitra's Dance," and Butsova and Warjynski in a minuet. The final number was "Les Ondines," in which Pavlova and Novikoff had the assistance of the company.

APRIL 28.

"Fairy Tale" opened the interesting program on Friday evening, April 28. In this number the charming dancer and Laurent Novikoff appeared in their familiar roles of Princess Aurora and Prince Desire, assisted by many members of their company. The audience liked "Fairy Tale," given to Tschaiowsky's music, and applauded warmly.

"Autumn Leaves" was the next of importance on the program. It is described as a choreographic poem, and was given to selections of Chopin. Pavlova also appeared in a "Gavotte Pavlova" and her famous Mexican dances. In a word, the program was highly enjoyable and was much appreciated.

APRIL 29 (MATINEE)

On Saturday afternoon Pavlova and her company charmed a large audience with "The Polish Wedding," "The Fairy Doll," divertissements and "Les Ondines." There were a large number of children present who were especially delighted with "The Fairy Doll," in which the scene is laid in a toy shop and Pavlova causes the toys to come to life, including tin soldiers, dolls, rabbits, etc. M. Zalewski plays the part of the shopkeeper and is splendid. This ballet was given here last season with equal success. Pavlova's solo number was "The California Poppy," and she did it with that same perfection of art which characterizes all of her work. The costuming and lighting effects for the entire performance were up to the usual high standard.

APRIL 29 (EVENING)

On Saturday evening dainty Pavlova and her company of talented dancers gave a program that consisted of several repetitions. "Snowflakes" and "Dionysus" were the two features in which the famous dancer charmed her audience with her grace and skill. She was warmly applauded as were her assisting artists. Divertissements in which she appeared were a rondino to the Beethoven-Kreisler music and "Dance of the Hours," Ponchielli. The latter was given with Laurent Novikoff.

Elsie Lovell-Hankins' Appreciation of Mme. Soder-Hueck

Elsie Lovell-Hankins, contralto, formerly soloist of the Washington Heights Baptist Church in this city, and known for her beautifully schooled voice and versatility, as a recital and oratorio singer, like George Reimherr and many other successful artists, received her entire vocal education under Mme. Soder-Hueck's helpful guidance.

Miss Lovell married an army officer and for the last three years has lived in Providence, R. I., where she is soloist at the First Church of Christ, Scientist. While she is now the mother of twins, she, nevertheless, has been filling numerous engagements in oratorio and concert, among them soloist with the Boston Symphony Orchestra and an appearance in a performance of the "Messiah," under Dr. Jules Jordan.

It was through her splendid vocal art that Marion Lovell (no relation) and other young singers of Providence came to New York to study with Mme. Soder-Hueck. Incidentally Mme. Soder-Hueck recently received a letter of appreciation from Miss Lovell-Hankins, which reads in part: "I have never ceased to be grateful that I studied under you and no one else. For three years now it has kept me going along. Only I wish I could have your wonderful help now and later. It has been impossible to leave my babies to come to New York. I know you understand that that is all that has kept me from coming to you for more inspiring help. I really think my voice is growing all the time. I have been able to sing anywhere I wanted and it is very gratifying that my audiences think that every performance seemed a better one. My people at church (she sings for

about 2,000 every Sunday) have been very pleased and have just engaged me for another year.

"I enjoyed hearing Marion Lovell so much when she sang here a month ago. Surely her voice and art are splendid



Photo by Hall

ELSIE LOVELL HANKINS,
contralto.

now and she gave charming and unusual pleasure and surprise, I imagine, to many of her former Providence friends. I can't see anything ahead of her but a brilliant future. Greetings from the twins; one promises to be a tenor and the other a baritone."

Huss Summer Plans

Mr. and Mrs. Henry Holden Huss' last public appearance before the summer vacation will be a recital in the Evening Mail Course at the auditorium of the DeWitt Clinton High School, Sunday evening, May 21, when by special request of the management several groups of Huss compositions, including the famous violin sonata (played by that gifted young artist, Ruth Kemper, and the composer) will be given. Also on this occasion

Mrs. Huss, besides some classical German and French songs, will sing some new Huss songs, and there will, perhaps, be two movements from the Huss prize string quartet.

Mr. and Mrs. Huss probably will close their very busy teaching season about June 20, when they will go to their picturesque Lake George cottage. Beginning July 17 they will hold a six weeks' teaching course for a strictly limited class of advanced piano and vocal students and teachers. The lessons are given in their artistic studio on the mountain side at Diamond Point on Lake George. The Huss place of 100 acres has about seventy-five acres of magnificent wild forest with a trout brook skirting the apple orchard. The studio stands 300 feet above the lake, commanding a glorious view of the mountains and lake; a more delightful spot to study and re-create one's energies could not well be imagined. A free library of 6,000 choice books with golf and the country club near by add to the attractiveness of the little village nestling at the foot of the mountains. It is in the Huss studio that Mr. Huss does most of his composing. A feature of their summer course will be two recitals which Mr. and Mrs. Huss will give especially for their students.

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"THE SHADOW."

Last week at the Klaw Theater, "The Shadow," a play by the English novelist, Eden Phillpotts, with Helen MacKellar as the star, began an engagement here. As a play it is rather doleful and tedious. The story takes place in a small village with the usual character types to cast local color. Two men are in love with the same girl, and after making her choice she finds that the other man is arrested for murder, only to learn that it is her husband who is the murderer, but the self sacrificing lover stands trial and is convicted. The husband attempts suicide, but his desire is thwarted, and all ends well in a sort of hopeless, drab fashion.

The actors played in a much too leisurely manner. It should be reduced at least thirty minutes. The diction of some of the principals was so indistinct that most of the time they were inaudible beyond seven rows back. Dallas Welford and J. M. Kerrigan were real reliefs with their comedy parts. They were finely portrayed and received rounds of real interested laughter and applause. Helen MacKellar took the part of Hester much too seriously, but there were moments when she at least dominated her scene. Percy Waram, as her husband, looked the part and gave a good account of himself. The fate of the show is doubtful.

THE RIALTO.

An unusual ovation was that tendered George Richardson, baritone, at the Rialto last week. Mr. Richardson was on the program for the delightful "Tommy Lad," of E. J. Margetson, and he sang it so well that upon the occasion which the writer attended the audience manifestly desired a repetition. Applause which quite drowned the orchestra continued until the feature picture, which followed, was well under way. And even then, the enthusiastic listeners seemed loath to give up hopes of a second hearing. The feature was Thomas Meighan in "The Bachelor Daddy," a picture which is especially noteworthy by reason of the splendid work of five remarkably gifted children. It was the sixth anniversary week and perhaps that was the reason the sixth Hungarian rhapsody of Liszt was chosen to open the program. With Hugo Riesenfeld and Joseph Littau conducting, the Rialto Orchestra gave this work an interpretation which called forth much praise.

Marjorie Peterson, who is winning an ever widening circle of admirers by reason of her excellence as a dancer and of the charm of her winsome personality, gave a dance interlude to the music of Gottschalk's "Pasquinade." In connection with the Rialto Magazine there was a remarkable set of motion pictures showing the inauguration of President McKinley, March 4, 1897. The motion picture industry was new at that time and the results looked odd enough to present day audiences—as odd as the first flivver looks besides a Rolls-Royce. There were also portraits in costumes and civilian clothes of two members of the Metropolitan Opera Company, who began their careers in the Riesenfeld theaters—Jeanne Gordon and Mario Chamlee. A Max Fleischer "Out-of-the-Inkwell" comedy, "Mosquito," completed the bill.

THE CRITERION.

An entirely new program was offered at the Criterion which began last week for an indefinite run. The program opened with "Panamericana," by Herbert, which was the overture. The orchestra at the Criterion is so very small that it is quite natural that it can not get the same effects as the big orchestras of the other two Riesenfeld theaters—the Rialto and Rivoli. It would seem advisable to use this small band of musicians in some sort of a prologue and do away with the overture. The men play very well under the direction of Victor Wagner and Drago Jovanovich, and could make some good effects in original numbers.

The first soloist was Susan Ida Clough, mezzo soprano, who sang the old favorite, "Mighty Lak a Rose." Miss Clough has a lovely quality of voice and sings with intelligence. The next number was a short picture entitled "The Adventures of Sherlock Holmes." It was interesting and well photographed, but it was left to Lillian Powell, the dancer, to make the real musical hit of the program. Her number was called "Eccentric Fox Trot," and it proved to be a charming interpretation of "Do It Again," which is being sung by Irene Bordoni, in the "French Doll," now playing at the Lyceum Theater. Miss Powell has never seemed more graceful. She was vivacious and danced so well that the audience demanded an encore.

The rest of the program was given over entirely to the feature picture, "Reported Missing," starring Owen Moore. The heroine, Pauline Garon, and little Mickey Bennett, appeared in person, but the audience did not seem to be particularly enthusiastic. As far as the picture itself is concerned it was melodramatic, and the story often times seemed far fetched, but there was a corking good fight in the last scene which had something of a thrill in it.

THE STRAND.

The entire program at this theater remained unchanged for a second week. The feature picture, "Smilin' Through," with Norma Talmadge as the star, met with such instant public favor that it became necessary to hold it over for this week. It was a remarkably good film to have been arranged from a play of the same name, that, too, was one of the season's big dramatic productions. Another notable feature of the program was the prologue sung by the Strand Male Quartet, with Frank Mellor, tenor, as the soloist, singing the ballad "Smilin' Through."

This week D. W. Griffith's "Orphans of the Storm" is being shown, and it goes without saying that nothing short of a two weeks' run will satisfy the public.

THE CAPITOL.

The program opened at the Capitol last week with Edna Baldwin playing the Rubinstein concerto in D minor, with the Capitol Symphony Orchestra, under the direction of Erno Rapee and David Mendoza (associate conductor). Miss Baldwin played well indeed, but Mr. Rothafel has offered many excellent pianists to his audiences so that at a first hearing it is difficult to say how remarkable she may

be. She made a good impression, however, and received considerable applause. The overture was followed by the fourth episode of the story of the Bible—"The Deluge." The soloist of the program was Helen Allyn, soprano; her number was the "Shadow Song," from "Dinorah." This was followed by an original dance arranged by Mr. Rothafel and Oumansky. The music was the intermezzo, from the "Jewels of the Madonna." The orchestra gave a fine reading of this fascinating music, and Gambarelli, Oumansky, Niles and Zanou danced charmingly. There is no more tuneful music from any opera (certainly the modern operas) that has the appeal that this intermezzo has, and an original dance added to its beauty. As a sort of prologue to the feature picture, "The Glorious Adventure," the orchestra played excerpts from "The Merry Wives of Windsor."

This greatly advertised and commented upon picture is an English importation. For two reasons it occupied considerable space in the local newspapers: First, because it is a full length-feature in colors by the Prizma Improved Color Process, and second, because the English beauty, Lady Diana Manners, was the star. After viewing this film it must be admitted that neither was sufficient cause for excitement. The color pictures are in their experimental stage, and, as with everything else, will have to go through developing processes in order to attain a perfection that is necessary to make pictures in colors interesting, or of any great commercial value. In its present form it hurt the eyes of the writer, at least, and soon became monotonous; undoubtedly the poor plot had something to do with it. As for Lady Diana Manners, she takes a charming picture, but as an actress she is nil, and her personality is not sufficiently powerful even to dominate her scenes. The picture is a wild melodrama with a story based on the time of King Charles II and London's great fire.

There is a new color process that will be ready for the market in the fall, and from the limited amount of film that the writer has seen it would appear that at last a more perfected form of colored pictures is about ready. However, "we shall see, what we shall see."

THE RIVOLI.

The Rivoli program this week began with Offenbach's overture to "Orpheus in the Underworld," played with great spirit, Frederick Stahlberg and Emanuel Baer alternating as conductors. There was a nature picture, "Voice of Gladness," of exquisite beauty, and a delightful dance interpretation to several numbers from Schumann's "Carneval," presented by Paul Oscar, Grace Eastman and Fred Burgstaller. Then came the pictorial, followed by an aria from "La Favorita," not particularly effective as sung by somebody who called himself Ivan Dneproff. The other musical feature was the "Forge in the Forest," which kept the orchestra very busy, especially Max H. Manne, who provided all sorts of effects, from cow-moos to cuckoos.

The pictures were, to use a homely but vigorous expression, "crackerjack." The principal one, Wallace Reid in "Across the Continent," had an extensive automobile race which began in Jersey City and ended in Los Angeles, playing both ends against the middle, so to say. In this, Wallace in a Detroit "Dent" machine outdistanced cars costing twenty-five times as much. The locations were actually photographed all across the country and it was splendid photography at that. It was the kind of film upon which the audience repeatedly breaks in with applause, laughter and even shouts of approval. Exciting is the word! The comedy was "The Little Rascal," with the abnormally bright Baby Peggy, though the oldest motives of comedy film—even the custard pie—were employed. The picture managed not to bore one because of the cleverness and brightness of the protagonist.

NOTES.

Hannelore gave her second and last recital of original dramatic dances and tableaux at the Princess Theater last Sunday evening. Armand Vecsey's orchestra furnished the music. The program was made up almost entirely of classical numbers.

John Barrymore, as "Sherlock Holmes," comes to the Capitol next Sunday for a week's stay. This is considered by many to be the finest film that Barrymore has made for some time.

"Just Because," at the Earl Carroll Theater, has closed. "Back to Methusalem," at the Garrick, has also ended its local engagement.

"The National Anthem," starring Laurette Taylor, has also closed at the Henry Miller.

"The Mountain Man," the first dramatic offering of Charles Wagner, the concert manager, has closed at the Thirty-ninth Street Theater. The play was never a big box office attraction and its run on Broadway far exceeded expectations.

The Russian Opera Company, that has had such an adventurous and exciting tour, will begin at the New Amsterdam Theater on May 8. Everywhere that the opera has been produced there has been unanimous praise for the splendid organization. It is looked forward to by New Yorkers with considerable interest. A detailed account will be given later in these columns.

During Music Week the Society of Theater Organists has been given the use of the Wanamaker Auditorium and organ for one day, Friday, May 5; in the afternoon there will be a unique demonstration of the possibilities of the organ.

Walter M. Wild, organist at the Sheridan Theater, will open the program with an organ solo and will play the accompaniment to Tony Sarg's cartoon, "The Tooth Carpenter," showing that a "trick organ" is not a necessary adjunct to comedy films. George Crook, organist at the Brooklyn Strand, will play the post-scenic, "Raindrops," and Frank S. Adams, of the Rialto Theater, New York, will play an adaptation of Hugo Riesenfeld's orchestra score to "Dr. Jekyll and Mr. Hyde." Mr. Adams is an expert at adapting such a score to the organ. A detailed report will be published later.

MAY JOHNSON.

AMUSEMENTS

MARK STRAND Direction J. L. Plunkett, Broadway at 47th Street Week Beginning May 7.

SECOND BIG WEEK

D. W. GRIFFITH'S Mightiest Production
ORPHANS OF THE STORM
THE STRAND SYMPHONY ORCHESTRA
Carl Edwards, Conductor

World's Largest and foremost Motion Picture Palace

CAPITOL

B'way at 81st St. "Subway to Door" EDW. BOWEN, Mng. Dir.

Week Beginning May 7.

JOHN BARRYMORE
in **"SHERLOCK HOLMES"**

The greatest detective character in fiction

CAPITOL GRAND ORCHESTRA ERNO RAPEE
Presentations by S. L. ROTHAFEL Conductor

Paramount Pictures

Theatres under the direction of Hugo Riesenfeld

RIVOLI B'way & 49th St. Continuous Noon to 11 P. M.

GLORIA SWANSON
in **"BEYOND THE ROCKS"**
by Elinor Glyn, author of "Three Weeks"

A Paramount Picture
RIVOLI CONCERT ORCHESTRA
Frederick Stahlberg and Emanuel Baer conducting

RIALTO Times Square Continuous Noon to 11 P. M.

"THE BEAUTY SHOP"

with **RAYMOND HITCHCOCK** and all star cast

FAMOUS RIALTO ORCHESTRA
HUGO RIESENFELD and Joseph Littau conducting

CRITERION BROADWAY at 44th St.

"THE MAN FROM HOME"

with **JAMES KIRKWOOD**

Special Summer Schedule of Popular Prices

New York Current Musical Attractions

"BLOSSOM TIME," Ambassador Theater.
"BLUE KITTEN," Earl Carroll Theater.
"CHAUVIS-SOURIS," Forty-ninth Street Theater.
"FOR GOODNESS SAKE," Lyric Theater.
"FUNMAKERS," Jolson Theater.
"GOOD MORNING DEARIE," Globe Theater.
"MAKE IT SNAPPY," Winter Garden.
"MARIOLAINE," Broadhurst Theater.
"MUSIC BOX REVUE," Music Box.
"ROSE OF STAMBOUL," Century Theater.
"SHUFFLE ALONG," Sixty-third Street Theater.
"TANGIERINE," Casino Theater.
"THE BLUSHING BRIDE," Forty-fourth Street Theater.
"THE PERFECT POOL," Cohen Theater.
"THE HOTEL MOUSE," Shubert Theater.

POPULAR MUSIC IN CURRENT ATTRACTIONS

T. B. Harms, Inc., New York

"WHY I LOVE YOU," song, with music by Alfred Newman, and words by Irving Caesar.
"BYGONES," song, with music by Max Kortlander and Harry Alpert, and words by Louis Wealyn.
"KIKI" (My Wild, Wild Rose), with music by Zoel Parenteau, and words by Schuyler Greene. This play is presented by David Belasco, with Lenore Ulric as the star.

Leo Feist, Inc., New York

"VENETIAN LOVE BOAT," song, with words and music by Frank Magine and Ted Kechler.
"THE WIND IN THE TREES," song, with lyric and music by Betty Bontelle.
"TY-TEE," song, with music by Irving Bibb and words by Leo Wood.
"STEALING," song, with words and music by Dan Sullivan.
"PLAY THAT SONG OF INDIA AGAIN," with music adapted from Nikolai Rimsky-Korsakoff's theme by Paul Whiteman, and lyric by Leo Wood and Irving Bibb.

Edward B. Marks Music Company

"SALO-O-MAY," song, with music by Robert Stolz and lyric by Bartley Costello.
"LALAWANA LULLABY," song, with music by Robert Stark and words by Allen White.
"SONG OF INDIA," song, with music by Rimsky-Korsakoff and lyric by Wilson and Brennan.
"CHANSON INDOUE," from the legend "Sadko," by Rimsky-Korsakoff, with piano arrangement by A. Gabrielli.
"PAINTED DOLL," song, by Lou Hercher and Joe Burke.

Goetzl-Oelschlagel Wedding

On April 27 Dr. Anselm Goetzl, composer and conductor, was married in Hoboken to Charlotte Oelschlagel, known to fame as Charlotte, premiere ice skater of the Hippodrome, New York, and of the Admiral Palast, Berlin. Dr. Goetzl has been conducting the music for the ice ballet at the Hippodrome all winter and fell a victim to Fraulein Oelschlagel's charms. He came to this country first with the Diaghileff ballet and is known as composer of "The Royal Vagabond" and other musical shows. Mrs. Goetzl is now under the management of Dr. Goetzl and the newly wedded couple will soon go to Mexico for a joint engagement in the ice ballet there.

BOSTON

(Continued from page 24)

enabled it to continue through an uninterrupted life of 115 concert seasons. The founding of a department of music at Harvard—the first in America—was due to the untiring efforts of the Sodality. And it was a series of concerts by the Harvard Musical Association, created by Pierian graduates, which prompted the late Major Higginson to found the Boston Symphony Orchestra.

CORA CHASE IN RECITAL.

Cora Chase, the attractive young soprano of the Metropolitan Opera, was heard for the second time in this city, April 22, in Jordan Hall. Ably assisted by Walter Golde, Miss Chase sang the following program: "Nobles Seigneurs, Saluti!" Meyerbeer; "Guarda che bianca luna," Josten; "Ah, mai non cersate" and "Vayhissima Sembiana," Donaudy; "Villanella," Sibella; "Song of the Woods," Strauss; "Les Roses d'Ispahan," Fauré; Serenade, Tchaikovsky; Romance, Sturani; "Chanson de l'Alouette," Lalo; "Charity," Hageman; "Will o' the Wisp," Ganz; "By the Fountain," Ware; "Song of the Open," LaForge.

Miss Chase renewed the impression that she made here in a joint concert with Mme. Homer last season. Miss Chase sings in tune and knows how to sustain a phrase in thoroughly musical fashion. A friendly audience gave her a cordial welcome.

NEW CONVERSE WORK PLAYED BY SYMPHONY.

A new symphony by Converse, the second, in E major, was played for the first time at last week's concerts of the Boston Symphony Orchestra, April 21 and 22, in Symphony Hall. The symphony comprises three movements, in the second of which the customary slow movement and the conventional scherzo are combined. Of interest is the note printed in the program book to the effect that Mr. Converse omitted all percussion instruments save kettledrums "because I am tired of the cheap conventional effects obtained by their use;" also: "There is no program to my symphony although it is a succession of many moods of suffering, of resolute defiance, of consolation, hope and joy, which moods all of us experience in life; to which I have tried to give expression in this form." This symphony is the work of a careful musician. Indeed, the music of this composer is generally characterized by a scholarly knowledge of musical tradition and of the possibilities of the orchestra—although the work in question might have been rendered more effective by a less disdainful attitude towards the instruments of percussion without cheapening the symphony in any way. The new work was well received, and Mr. Converse, who was present, was forced to rise and bow his acknowledgements.

The balance of the program comprised these excerpts from Wagner: Introduction and Bacchanale from "Tannhauser;" Forest Murmurs and Siegfried's Passing Through the Fire to Brunnhilde's rock from "Siegfried," and Morning Dawn, Siegfried's journey up the Rhine and Close from "Gotterdammerung."

SCHUBERT ANNIVERSARY CONCERT.

A concert to note the 125th anniversary of the birth of Schubert, and to help the Quakers' Fund for feeding undernourished German children, took place April 20, in Jacob Sleeper Hall. The program was drawn altogether from Schubert, eight of his songs skilfully and pleasurably interpreted by Mary Louise Ford, with Arthur Fiedler as an altogether sympathetic accompanist, and the trio in B flat, for piano (Mr. Ebell), violin (Mr. Hoffman), and cello (Mr. Barth). Prof. Marsh of Boston University delivered a brief and interesting address on Schubert and his music. A distinguished list of patrons sponsored the concert.

ELLA KOLAR HEARD.

Ella Kolar, a soprano born in Chicago of Bohemian parents and trained in Italy, sang for the first time in Boston, April 21, in Symphony Hall. She was assisted by the Italian Symphony Orchestra, Raffaele Martino conductor. Miss Kolar sang operatic airs from "Cavalleria Rusticana," "Mignon," "Trovatore" and "La Favorita." The singer

revealed a soprano voice of exceptional possibilities. Its range is generous, its quality warm and full and her skill in its use is for the most part adequate. What Miss Kolar lacks in style and finish, she makes up in emotional response, clarity of diction and the generally dramatic effect of her singing. She was applauded with enthusiasm and had to add extra pieces. The orchestra played the overture to "Norma" and Liszt's first rhapsody.

LEO CONWAY AND ETTA BRADLEY SING.

A new Irish tenor, in the person of Leo Conway, made his debut before a Boston audience April 23, at the Arena. Mr. Conway sang the popular air, "Cielo e Mar," from Ponchielli's "La Gioconda," and miscellaneous ballads and folk tunes of Irish and American origin. Although any singer would be handicapped by the vast spaces of the Arena, Mr. Conway gave clear indication that he was an artist of merit. Possessed of a light tenor voice, which he uses skilfully, Mr. Conway sings with lyrical charm and dramatic fervor. He was warmly received.

Etta Bradley, an interesting young singer from the studio of Theodore Schroeder, disclosed a pleasurable soprano voice, vocal skill and emotional understanding in "Pace, Pace mio dio," from Verdi's "La Forza del Destino," and songs by Denmore, Ball, Sanderson, Stevens, Crouch and Bartlett.

PRAISE FOR MIQUELLES.

A significant tribute to the individual and collective abilities of Georges and Renée-Longy Miquelle was contained in a letter received by their secretary after a recent concert at the Wellesley Woman's Club. Commenting on the success of the concert given on that occasion by these admirable artists, the president of the Club wrote to the Miquelle's secretary as follows:

In regard to the program and Mr. and Mrs. Miquelle's performance of it, I can express unqualified satisfaction. I have heard nothing but the most enthusiastic approval of it, and an apparently universal desire to hear Mr. and Mrs. Miquelle again on some future program. I am sure they must have felt the thorough sympathy and enjoyment of their audience in the spontaneity and the persistence of the applause. We are very grateful to both Mr. and Mrs. Miquelle for their generosity in responding to each other. Personally, I am more inspired by Mr. Miquelle's playing than by any cellist I have heard. His evident absorption in his performance of a program is in itself refreshing and inspiring in these days when too many musicians play with an apparent lack of seriousness, and an indifference of manner which seems unworthy in any art.

CARL WINSLOW PLEASES.

Carl Winslow, baritone, was recently heard at a concert of the Masonic Club of this city. Mr. Winslow sang numbers from Handel, Whelpley, Denmore, McGill and O'Hara. He was assisted by Hildred W. Polley, soprano, Mary Rollins, pianist, and Rita Bowers, accompanist.

BOSTON CONSERVATORY RECITAL.

An elaborate program is being arranged for the final students' recital at the Boston Conservatory, to take place Sunday afternoon, May 14, in the Conservatory auditorium.

CONTEST FOR YOUNG MUSICIANS.

The Massachusetts F. of M. C. (Mrs. S. D. Whittemore, president) announces a state contest for young musicians, to be held in Steinert Hall on Friday, May 26. This contest is held as an auxiliary to the biennial contest of the National Federation of Music Clubs, which will take place next year, and at which a prize and concert engagements are awarded the winners. The Massachusetts federation offers four prizes to its winners, and the cooperation of the teachers of Boston is earnestly solicited. For full particulars address Mrs. Mary G. Reed, chairman of the contest, Room 530, Huntington Chambers, Boston. J. C.

Carl Fischer Co. Celebrates

Its Fiftieth Anniversary

A few days ago an attractive brochure was received at the MUSICAL COURIER office, entitled "An Appreciation." On January 14, last, the publishing house of Carl Fischer

CONCERT ANNOUNCEMENTS

Kronold Memorial Concert

Carnegie Hall, Sunday Evening
May 7, 1922

Testimonial Concert. Julia Claussen, contralto, Metropolitan Opera House; Maud Morgan and Harp Ensemble; Andre Polah, violinist; Earl Tuckerman, baritone; Robert Murray, boy soprano; Leo Schulz and Cello Ensemble; Josef Rosenblatt, cantor-tenor; Will C. Macfarlane, concert organist; The Rubinstein Club Chorus, William R. Chapman, conductor.

Katharine Evans von Klenner, President National Opera Club, Chairman Committee of Arrangements; Henry Hadley, Chairman Program Committee; Harry Barnhart, Chairman Committee of Arrangements; John M. Fulton, Treasurer.

Tickets from \$.50 to \$2.00. Boxes \$50.00 to \$100.00

Company was fifty years old, and the employees of the concern banded together and presented Carl Fischer, the founder, with a bronze plate in commemoration of the occasion. The tablet contains a medallion of Carl Fischer, with the dates 1872-1922, and this dedication: "Presented to the Carl Fischer music house by its employees as a testimonial of affectionate regard for Carl Fischer himself and a tribute to his notable achievement." The occasion, in accordance with the wishes of Mr. Fischer, was one of dignity and simplicity.

It was only recently that the public at large was informed of the ceremony through the brochure, which has been sent to various friends. It contains a photograph of Carl Fischer and a record of his fifty years of service to music in America. There is also a cut showing a facsimile of the bronze tablet, and on another page the address which was delivered by W. Kretschmer at the presentation. On the next page is a complete list of all the employees, dating back to 1872. The little booklet, with its embossed cover, is an attractive bit of printing. The MUSICAL COURIER joins the host of friends in wishing the Carl Fischer music house continued prosperity.

Ohio M. T. A. and F. M. C. in Coordinate Convention

The fortieth annual convention of the Ohio Music Teachers' Association will take place at Granville, Ohio, May 15 to 19, at which time the Ohio Federation of Music Clubs will likewise meet in convention. The program will be co-ordinate. Monday afternoon and Tuesday are Federation days. Contests for young professionals, with prizes offered by the Federation, will be held under the auspices of both organizations Wednesday morning. Wednesday afternoon and evening there are to be festival concerts by the Cleveland Symphony Orchestra. Thursday and Friday are Association days, but the program for the entire period will be of interest to both organizations. There will be a choral performance of Verdi's "Aida," with orchestra and soloists; recitals by Andre de Ribaupierre, violinist; Beryl Rubinstein, pianist; the Noel Trio in a chamber music program; a pianist from the faculty of the Cincinnati College of Music, a soloist from the Cincinnati Conservatory faculty, and several other recitalists from universities in the State. There will be addresses by Ernest Bloch; Dr. Otto Mees, president of the Capital University; Professor Baker, of Kenyon; Dunham, of O. W. U.; Mrs. Edgar Stillman Kelley, Professor Weis, J. H. Thuman, H. W. Proctor and others. A Greek pageant will be given at sundown Tuesday evening.

OPPORTUNITIES

DIRECTOR WANTED—There is an opening in a school in the West for a teacher of theory, harmony and composition, to act as associate director. A man who understands organization, has executive ability, and has had some experience in school work. The position is a good one for the right man. All applications will be kept confidential. Address "R. N. H." care MUSICAL COURIER, 437 Fifth Avenue, New York.

FOR RENT, whole or part time, large, well furnished studio on third floor (elevator); two pianos; telephone. Apply any day but Sunday, 2-5 p. m., to Miss J. R. Cathcart, 27 West 57th Street. Telephone: Plaza 5859.

A PIANIST, teacher and composer of reputation, now successfully located in a Western city, would like to become associated with a well established school of music, or with music department of one of the larger colleges in the East. Address "P. T. C." care MUSICAL COURIER, 437 Fifth Avenue, New York.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

YOUNG LADY PIANIST, very fine soloist, pupil of Dohnanyi, seeks engagement as accompanist with concert singer or violinist. Would also accept studio work, her thorough knowledge of French, Italian and German being a great asset. Address "H. H." care MUSICAL COURIER, 437 Fifth Avenue, New York.

MUSIC TEACHER WANTED—Address United States Civil Service Commission, Washington, D. C., before May 31, 1922.

A TALENTED, refined Jewish girl wishes to receive musical education from competent pianoforte teacher (Jewish) in return for her services. Address "J. S." care MUSICAL COURIER, 437 Fifth Avenue, New York.

APARTMENT FOR RENT—An attractively furnished five-room apartment with piano and Victrola for rent until October 1. Beautiful neighborhood near Riverside Drive. Quiet and most suitable for students. Reasonable rental. Mrs. A. Leventhal, 624 West 207th Street, New York City. Telephone: Wadsworth 9022.

VIOLINIST-CONDUCTOR, now instructor at prominent New York Conservatory, desires engagement for next season as teacher of Violin, Ensemble, Orchestra Conductor, Director Municipal Music, at Conservatory, College, University, etc., West, South or Central States. "Conductor," care MUSICAL COURIER, 437 Fifth Avenue, New York.

SUMMER position wanted by excellent accompanist. American and European experience. Languages. With school or

private party, country or traveling. High class references. "K. C." care MUSICAL COURIER, 437 Fifth Avenue, New York.

FOR SALE—Beautiful old solo violin, at sacrifice price. Can be seen at Schirmer's, Violin Dept., fifth floor.

WANTED—Address of Fay Cord, soprano, formerly of Boston, is desired. Address "F. O. R." care MUSICAL COURIER, 437 Fifth Avenue, New York.

FOR SALE—Three old violins: "Cortese" (1611), \$150; "Guttermann," \$95; "Mittenwald," \$65. In good condition. Apply Fred Zimmermann, care of Astrove, 1239 Boston Road, Apartment 7, Bronx, New York.

WILL SELL at reasonable prices part of collection of fine violins, bearing labels Carlo Bergonzi (Cremona, 1740), \$1,800; Ferdinando Alberti (Milan, 1756), \$1,200; Paola Antonio Testore (Milan, 1736), \$900; N. Audinot (Paris), \$850. No dealers. "E. O. M." care MUSICAL COURIER, 437 Fifth Avenue, New York.

TWO ENGLISH GIRLS, violinist and cellist, graduates of Royal Conservatory of Music, London, England, are seeking summer engagement. Have had experience in concert, stage and hotel work both in England and America. Address "G. S. K." care Musical Courier Co., 437 Fifth Ave., New York.

WANTED—By a young lady who is a Graduate of a Philadelphia Conservatory, a position as instructor in piano and har-

mony in a Seminary or College. Would also accept position in summer school. Address "E. M." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

STUDIO PART TIME—Beautiful, very large studio, with concert grand piano, can be secured for part time by day or hours. Central location. Address "L. M. G." care MUSICAL COURIER, 437 Fifth Avenue, New York.

VANDERBILT STUDIOS, NEW YORK Mrs. Mabel Doble-Scheele, proprietor. Branches at 37-39-41 West Ninth and 125 East 37th Streets. Large and small, strictly modern studios in efficiently conducted buildings. Reliable hall and telephone service, with available maid service. Furnished studios with Steinway grand pianos reserved on part time basis at hourly rate. Teachers, students, and visitors coming to New York for the summer will find a number of furnished studios available, with or without pianos. Office, 41 West Ninth Street, near Fifth Avenue. Telephone Stuyvesant 1321.

SUMMER SUGGESTION

An ideal spot for musicians. Rest and recreation in an atmosphere of refinement at Birch Villa and Camps, Bryant Pond, Lake Christopher, Maine. 62 miles north of Portland, on Grand Trunk Railroad. Open June 1 to November 1. Every possible diversion. Best available food from own farms. Detailed information from Mrs. F. S. Wiske, 24 Park Place, Newark, N. J.

ILLINOIS FEDERATION OF MUSIC CLUBS HOLDS ITS CONVENTION IN DECATUR

Excellent Programs Given by the St. Louis Symphony, Rudolph Ganz, Conductor—Mary Mellich, Ellen Rumsey, Arthur Kraft and Bernard Ferguson Heard in Hadley's "New Earth"—Rudolph Reuter Creates Favor—Mrs. Albert Ochsner Re-Elected President

Decatur, Ill., April 28.—Delegates to the fifth annual convention of the Illinois Federation of Music Clubs closed their meeting here this evening after four days of the pleasantest possible association with music and musicians. A program that included two concerts by Rudolph Ganz' St. Louis Symphony orchestra; two great oratorios magnificently handled by a chorus of 300; and recitals by several of the foremost artists of the Middle West made the convention one of the most notable in the experience of the federation.

The exceptional program was made possible by arrangement of the convention dates to include the two days of the annual civic music festival of Decatur. By the courtesy of the Decatur Association of Commerce, delegates to the convention were guests of the city for the four concerts of the festival, and in return they opened their own excellent series of recitals to the citizens of Decatur without admission charge. Thanks to this fine instance of co-operation, not only the convention visitors, but also an entire community was given the advantage of an exceptional week of music.

The registration roll as well as the program offerings contributed to the success of the convention. Among the speakers heard at the informal morning meetings and luncheons of the week were Rosseter G. Cole, Peter C. Lutkin, Mrs. John F. Lyons (president of the National Federation), Mrs. A. R. Mills (editor of the "Official Bulletin"), Mrs. J. H. Stapleton (treasurer), and Mrs. Louis A. Yager (director of the National Federation). Mrs. Albert Ochsner, president of the Illinois Federation, to whose efforts in securing talent the success of the meeting was largely due, was honored by re-election.

The convention opened the evening of the twenty-sixth with a recital in which Anna Burmeister, soprano of Chicago, won the enthusiasm of a large audience. Particularly pleasing to federation members was her inclusion of an entire group by Chicago composers, Eric DeLamar, Alice Barnett, Carol Robinson and Richard Hageman being thus recognized. Miss Burmeister sang Hageman's delightful "At the Well" with remarkable effect. Appearing in this recital also was Mrs. Wilhelm Middelschulte, organist. Substituting for Mr. DeLamar upon slight notice, and handicapped by the limitations of a two-manual instrument, Mrs. Middelschulte played well a difficult program.

On the following afternoon the delegates heard a chorus of 600 children with the St. Louis Orchestra in the opening program of the Decatur festival. Directed by Russell Erhart, of the public school staff, the great choir of boys and girls sang with a combined spontaneity and precision seldom noticed in as large a body of children. The chorus was assisted by Master Eugene Pettitt, a boy soprano; Marjorie Landon, soprano, and Loyal Phillips Shawe, baritone. The program was well chosen for the capacity of young singers, including West's "Land of Make Believe," Bliss' "Three Springs," Cole's "Coming of Spring," and the double-unison chorus, "America's Message," by Arthur Johnstone. The earnestness with which the children attacked their work, the perfect responses secured by their director in producing delicate shadings and rapid crescendos, and the real musical value of the finished performance, was a revelation of the possibilities in a field of musical education little exploited.

The St. Louis Orchestra was heard that evening in a symphony concert, Tchaikowsky's E minor, No. 5, and the Lalo "Spanish Symphony" being the principal offerings. Improvement of the orchestra in the dash and precision of its attack under the leadership of Rudolph Ganz was freely commented. A notable feature of the concert was the work of Michael Gusikoff, the young concertmaster, in the solo passages of the "Spanish Symphony." Mr. Gusikoff obtains a remarkable tone.

For the afternoon of April 27, the convention delegates had two choices, both of them, as it proved, good. In the civic festival, the St. Louis Orchestra was offered in a popular concert for the especial benefit of children, who were admitted for the nominal price of twenty-five cents. Simultaneously, Carol Robinson, pianist, and Ruth Breyt-spraak, violinist, appeared in a recital in Millikin University auditorium, under the auspices of the federation. Miss Robinson's brilliant technic exhibited in a long and heavy program was a high light of the week.

The climax of the series came that evening in the singing of Hadley's "New Earth" and the Coleridge-Taylor "Tale of Old Japan" by the Decatur Oratorio choir of 300 voices, directed by Donald M. Swarthout of James Millikin University Conservatory. This chorus, a majority of the members of which have been singing under Mr. Swarthout's direction for ten years in the production of ambitious annual choral offerings, has won a reputation larger than state boundaries. Its work in this year's festival was the most finished of its history, the rendition of the big Hadley choruses in particular receiving the warmest praise of visiting musicians. Soloists for the two oratorios were Mary Mellich, soprano; Ellen Rumsey, contralto; Arthur Kraft,

tenor, and Bernard Ferguson, baritone, and their work with the chorus was unexceptionally good. The St. Louis Orchestra accompanied and played two orchestral numbers between the choral offerings.

The convention was closed with a concert in which Rudolph Reuter, pianist, and Arthur Kraft, tenor, were heard at their best. Mr. Reuter's growth since his first years in concert work was observed in the ease with which he played the most exacting compositions of his ambitious program. Mr. Kraft, singing familiar songs and in excellent voice, was heard to better advantage than on the preceding evening. Appearing with them was Nahoum Benditzky, a young Chicago cellist who shows promise. Accompaniments for all of the artists of the federation program were played by Ruth Bradley, whose work was uniformly good.

A rather significant fact about the Decatur civic festival is that the close found the Association of Commerce, which sponsors it, facing a deficit of only \$750, after having expended \$4,500 for the two days' concerts. This showing is considered remarkably good, considering the recent experience of other cities of similar size, and the fact that one concert was given at nominal price as an educational advantage for the children of the community. S. A. T.

CHICAGO

(Continued from page 41.)

radio concert, May 4; she will present works by Chopin and Cyril Scott. Ethel Dale will give a recital May 4 at the Elks Club, Danville, Ill. Mme. Sturkow-Ryder gave a recital in Dowagiac, Mich., April 25, and a studio recital April 29. The annual Bach contest will take place the latter part of May.

A BUSY HANNA BUTLER PUPIL.

Frances Hunter, soprano and artist pupil of Hanna Butler, sang at the annual reception given by the members of the Phi Beta Delta Club of the University of Chicago for their mothers, in the parlors of Ida Noyes Hall. She also sang recently in an operetta given by the Y. W. C. A. of Kankakee, Ill. On March 25, Miss Hunter sang at the Northwestern Alumni meeting in Kankakee. On Easter Sunday she was the soloist in the First Presbyterian Church of that city, and on April 28 she sang at the Hoyburn Theater in Evanston.

AMERICAN CONSERVATORY NOTES.

The Junior Orchestra of the American Conservatory, known as the "Girvin Juniors," gave a charming recital at Kimball Hall Saturday morning. This organization is composed of about thirty members, all under fifteen years and trained by Henry Sopkin, a very young violinist of splendid gifts, who demonstrated his musicianship on this occasion. The youngsters played selections by Bach and Mazas with rare precision and rhythmic swing, and in technical clarity showed an excellent schooling. No less interesting were the solo appearances in movements from concertos by five boys—Bela Marta, Abe Mazer, David Kirsch, Jack Baus and David Moll.

That the American Conservatory is alive to the advancement of operatic art was fully demonstrated by the performances of scenes from standard operas by advanced students of Charles La Berge of the conservatory faculty. The program included scenes from "Martha," "Samson and Delilah" and "Aida," also the arias from Debussy's "Prophet Son," Verdi's "Aida." A capacity audience showed its appreciation by frequent demonstrations of approval.

The young artists appearing were Florence Nichols, George McEwan, Sadie Vanderbosch, Ethel Hoem, Clare Platt, Ethel Hottinger, Julius Braeckelaere, Frieda Knitter, Teresa Snow, Bosco Snyder, Jesiro Mijauchi, and a chorus consisting of fourteen students.

Elinor Maedl, soprano pupil, sang the leading role of Germaine in the "Chimes of Normandy," given at the Harrison Tech High School April 19, 20, 21, and was soloist at the Fowler M. E. Church Easter Sunday night.

Edward Eigenschenck, artist pupil and organist at Aschers Metropolitan Theater, has accepted the position as organist at the Michigan Theater, beginning, May 1.

JEANNETTE COX.

Harriet Bacon MacDonald Active Dunning Normal Teacher

One of the most successful and active normal teachers of the Dunning System is Harriet Bacon MacDonald, who is also a clever business woman besides being an intelligent, keen musician. She has made a success of everything she has attempted, both musically and financially. So many inquiries have come in from Cleveland, Ohio, that Mrs. MacDonald has decided to hold a normal class there in July, following her Dallas class. Therefore, she will have three classes this summer—in Dallas, Tex., in June; Cleveland, Ohio, in July, and Chicago in August.

William Thorner Not Going to Europe

William Thorner expected to go to Europe this summer with several of his pupils, but he has changed his plans and will remain in this country. This is due to the fact that a number of his singers have been placed in opera and concert in America for next season and Mr. Thorner will have many demands on his time during the summer in preparation for the fall and winter. He says that he is glad that he will not have to travel with his young daughter.

Loudon Charlton to Manage Emma Roberts

For the coming season Loudon Charlton will have under his management the well known American contralto, Emma

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

Manuscripts are submitted at the risk of the composer

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1, 1922. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Roberts. In recent years Miss Roberts has won for herself a high position among concert artists, both foreign and American, but it remained for her recent New York recital to prove her a singer of unusual interpretative powers.

Perosi Reported Insane

A report from Rome, dated April 28, says that it is reported there in the newspapers that Don Lorenzo Perosi, the distinguished prelate and composer, formerly conductor of the Sistine Chapel Choir, has become insane, although not violently so. The newspaper Epoca states that it was a pathetic sight to see him on April 27, walking through the streets of Rome and giving away his money in 50 and 100 lira notes, the report being that he disposed of no less than 700,000 lire in this way.

[This report is very likely authentic as Don Perosi has been a victim of a nervous ailment for a number of years past. It was reported that he was to come to this country a year or two ago at the head of a choir, but the plans were abandoned. As long ago as 1915, one of our editors, visiting in Rome, tried to reach him for an interview, but was unable to see him as he was suffering even then from a nervous breakdown.—Editor's Note.]

Schumann Heink Still Busy

Ernestine Schumann Heink, fresh from her triumph at her New York recital at the Hippodrome on Easter evening, sang in Montclair, N. J., and Monessen and Beaver Falls, Pa. The great contralto will continue her musical activities until June before pausing for a short vacation.

NEW YORK CONCERTS

Thursday, May 4

Ampico, "Immortalized," afternoonCarnegie Hall
Calvé, song recital, eveningCarnegie Hall

Friday, May 5

La Forge-Berlumen, afternoonAeolian Hall
Hazel Harrison, piano recital, eveningAeolian Hall

Saturday, May 6

Louise Baylis Dancers, eveningCarnegie Hall
Dorsey Whittington, piano recital, eveningRumford Hall

Sunday, May 7

Kronold Memorial Concert, eveningCarnegie Hall

Tuesday, May 9

Amy Grant, opera recital, afternoonAeolian Hall
Inkova Glee Club, eveningAeolian Hall
Music Students' League, eveningTown Hall

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